



SEMANTIC ANALYSIS OF SLANG IN THE LYRICS OF “RIZZLER” BY JELLY HOUSE: A CASE OF ALPHA GENE LANGUAGE

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Article Information	Abstract
<i>Received:</i> May 4th, 2026 <i>Revised:</i> May 18th, 2026 <i>Accepted:</i> June 25th, 2026	<i>This study investigates the semantic construction of Generation Alpha slang in the lyrics of “Rizzler” by Jelly House, a song that reflects the growing influence of digital culture, meme-based communication, and online social interaction on contemporary youth language. Despite the increasing prominence of Generation Alpha slang in digital spaces, studies examining its semantic characteristics in popular music remain limited. Therefore, this research aims to identify the lexical and contextual meanings of slang in the song and to determine the dominant meaning type that shapes their interpretation. Employing a descriptive qualitative approach, study adopts Lyons’ semantic theory as its analytical framework. The data consist of ten Generation Alpha slang terms extracted from song lyrics and analyzed through three coding stages: open coding, axial coding, and selective coding. The findings reveal that contextual meaning is substantially more dominant than lexical meaning, with eight slang terms interpreted primarily through situational, cultural, and linguistic contexts and only two retaining predominantly lexical meanings. The analysis further demonstrates that meanings of terms such as gyatt, rizz, sigma, and skibidi toilet are largely constructed through meme culture, digital intertextuality, and shared online experiences rather than through conventional dictionary definitions. These findings suggest Generation Alpha slang functions not merely as linguistic innovation but also as mechanism for identity construction, humor, social positioning, and community building within digital environments. The study concludes that semantic interpretation of Generation Alpha slang is highly contextual, dynamic, and culturally embedded, highlighting crucial role of digital culture in shaping contemporary patterns of youth communication.</i> Keywords: contextual meaning; generation alpha slang; lexical meaning; semantic analysis

Introduction

In the era of globalization and digitalization, language development has accelerated significantly, particularly among young digital users. *Slang functions as a linguistic practice that reflects identity construction, social relations, and cultural trends* (Fitri, 2025). Driven by social media, slang spreads rapidly and develops context-dependent meanings, making it a relevant subject for semantic studies of meaning shift and extension in digital communication. As the first generation fully immersed in digital ecosystems, Generation Alpha reflects linguistic practices shaped by memes, online trends, and audiovisual content, which express digital identity and culturally mediated communication patterns. Lyons' (1995) semantic theory provides a suitable framework for analyzing the relationship between lexical and contextual meaning in digital discourse. "Rizzler" by Jelly House (2023) was selected because it contains popular slang terms such as rizz, gyatt, sigma, and skibidi toilet, reflecting youth engagement with internet culture. With millions of streams on Spotify and YouTube, the song serves as a cultural artifact of contemporary linguistic creativity and meaning change in digital communities.

Previous studies have examined slang from linguistic and sociocultural perspectives. Subhan, Firdaus, and Yatmikasari (2025) identified 15 Generation Alpha slang expressions in the lyrics of "*Last Rizzday Night*," indicating increasing digitally driven lexical innovation in contemporary music discourse. Similarly, Nabilah and Adika (2025) analyzed the semantic dynamics of *rizz* and *skibidi* as markers of social identity construction in online communities. From a digital communication perspective, Ejercito (2025) highlighted the dominance of abbreviations and lexical shortening in Filipino students' online interactions, reflecting efficiency-oriented language use. In music-related

semantic studies, Mawaddah and Rahmat (2023) examined meaning construction in Aespa's lyrics, while Choiroh and Sujatna (2024) investigated morphological and lexical processes in slang formation in Polo G's lyrics. Collectively, these studies show that slang has been widely explored in relation to identity, digital communication, and language formation. However, most research still focuses on Generation Z or structural word-formation processes, leaving Generation Alpha slang in popular music relatively underexplored.

This reveals a clear research gap. Moreover, existing studies rarely emphasize the application of classical semantic theory to new digital data, creating an additional theoretical gap. Therefore, this study aims to (1) identify lexical and contextual meanings in the lyrics of "Rizzler", and (2) determine the most dominant type of meaning. These objectives address how slang constructs meaning in digital youth discourse and the extent to which meaning is shaped by lexical definitions or socio-cultural contexts. This study contributes theoretically by demonstrating the relevance of Lyons' (1995) semantic theory in explaining contemporary digital slang. Practically, it provides insight into how youth use language to construct identity, humor, and social belonging, positioning slang as a cultural artifact of digital society. Limited to lexical and contextual meanings in the official YouTube lyrics of "Rizzler," the study serves as a reference for understanding language development and emerging linguistic phenomena in the digital era.

Methodology

A qualitative descriptive method was used in this study to reveal the lexical and contextual meanings in the lyrics of Jelly House's "Rizzler". This approach aligns with (Creswell and Creswell, 2023). Qualitative methods rely on text and image data, have unique steps in data analysis, and draw on

diverse procedures, as well as (Sandelowski, 2000), who emphasizes the researcher's closeness to the data. Tremblay et al. (2021) further states that qualitative research is constructive in nature, meaning that the interpretation of meaning is highly dependent on social context. Based on the theories of Lyons (1995) and Hurford et al. (2007), this method was chosen because semantic analysis requires careful, precise reading of data, particularly when examining lexical meaning, contextual meaning, and relations of meaning such as synonymy, antonymy, and hyponymy in both situational and linguistic contexts.

The data consist of the lyrics of "Rizzler," taken from Jelly House's official YouTube channel and cross-checked with Musixmatch for accuracy. The lyrics were transcribed into Microsoft Word, and ten representative slang terms were selected for analysis. Using Lyons' (1995) semantic framework, the study examined lexical meaning (denotation and sense relations) and contextual meaning (situational and linguistic context), following Saldaña's (2013) coding procedures: open, axial, and selective coding. Open coding identified LX and CX categories, axial coding analyzed relationships between categories, and selective coding synthesized core themes on how Generation Alpha slang is shaped by digital culture, media influence, and online interaction. This procedure ensures methodological clarity, consistency, and replicability.

Results and Discussion

This section presents the findings of the semantic analysis of Generation Alpha slang in the lyrics of "Rizzler" by Jelly House. The results are organized based on open, axial, and selective coding, integrating lexical and contextual meanings as well as their interrelationships. The following explanation outlines the emerging semantic patterns and

the dominant meanings that characterize the song's linguistic features.

1. Open Coding

Each slang term was analyzed using two coding categories: Lexical Meaning Codes (LX), denotation (LD), synonymy (LS), antonymy (LA), and hyponymy (LH), and Contextual Meaning Codes (CX), consisting of situational context (SC) and linguistic context (LC). These codes provide a systematic framework for meaning construction and interpretation. The findings are presented in tables summarizing the slang terms and their semantic features, followed by a detailed analysis.

Table 1.1 The Performance of Open Coding for Gyatt

Slang Word	DL	SL	AL	HL	SC	LC
Gyatt	Shapel y butt s Merria m- Webste r Diction ary	Thicc (Curva ceous) Merria m- Webste er Dictio nary , Badon kadon k (large female buttoc ks) The Online Slang Dictio nary	-	Bubble butt (very round butt). The Online Slang Dictio nary	Sponta neous exclam ation of admira tion or surpris e.	An emotion al interject ion (exclam atory word) does not require a subject/ predicat e, but expresse s a spontan eous reaction

The slang term "Gyatt" originates from the rapid pronunciation of "Goddamn" and later underwent semantic narrowing in internet culture, where it is commonly used to express admiration for a person's physical attractiveness, particularly their rear end. Denotatively, this meaning serves as the starting point for semantic analysis because it illustrates how a general emotional expression evolved into a specific evaluative term. In terms of meaning relations, *Gyatt* has

synonyms such as *Thicc* and *Badonkadonk*, which similarly emphasize physical attractiveness, especially regarding body shape. The presence of these synonyms indicates that *Gyatt* exists within a broader semantic network that reflects standards of physical attractiveness in digital culture. In terms of hyponymy, *Bubble Butt* can be considered a more specific form of *Gyatt* because it refers to a particular characteristic within the same semantic category. Meanwhile, no standard antonym exists for *Gyatt* due to its affirmative use as a compliment, although terms such as *flat* may function as implicit opposites. These meaning relations demonstrate that slang meanings are shaped not only by individual definitions but also by their semantic connections and social associations.

From a situational perspective, the exclamation “*Gyatt!*” functions as a spontaneous reaction to a visual stimulus that evokes a strong emotional response, making its meaning highly dependent on the context of use. From a linguistic perspective, “*Gyatt!*” operates as a standalone interjection without a complete syntactic structure, and its meaning is largely determined by intonation and communicative context. In the lyrics of “*Rizzler*,” the term conveys not only physical admiration but also a shared social response and group identity recognized within digital communities. Therefore, situational and linguistic contexts are essential for understanding how the meaning of slang is constructed in actual discourse rather than through dictionary definitions alone.

Table 1.2 The Performance of Open Coding for Ohio

Slang Word	DL	SL	AL	HL	SC	LC
I was in Ohio before I met you	Weird, awkward, and creepy Merria m-Webster Dictionary	-	-	Skibi toilet Merriam Webster Dictionary	Describes the singer living in a bad phase	Metaphor for “a strange place or situation.”

The slang term *Ohio* has undergone a semantic shift from referring to a U.S. state to describing something strange, absurd, or unsettling in internet culture. This change emerged through the viral “Only in Ohio” meme trend, which associated unusual events with the term *Ohio*. Denotatively, this shift illustrates how slang meanings develop through cultural reinterpretation. In terms of meaning relations, *Ohio* has no fixed synonyms or antonyms due to its highly contextual nature, although concepts such as *normal* or *ordinary* may function as implicit opposites. Meanwhile, terms such as *Skibidi Toilet* can be viewed as hyponyms because they represent more specific forms of absurdity within the broader semantic category of *Ohio*. These relations demonstrate how slang meanings are organized within digital culture. In the lyric “I was in Ohio before I met you,” *Ohio* functions as a situational metaphor representing a negative, strange, or undesirable phase of life rather than a literal geographical location. The phrase *before I met you* creates a contrast between past and present, reinforcing this symbolic interpretation. This usage reflects how young people express emotions through concise and culturally recognizable internet references.

From a linguistic perspective, *Ohio* operates as a conceptual metaphor that conveys complex emotional meanings through a single culturally loaded term. Its interpretation depends on shared knowledge of internet memes and digital discourse. Semantically, the term has shifted from a referential to a symbolic meaning, highlighting how slang constructs meaning through linguistic and cultural context rather than literal definitions alone.

Table 1.3 The Performance of Open Coding for Rizzed

Slang Word	DL	SL	AL	HL	SC	LC
I rizzed too much and that's an issue	Romantic appeal or charm	Pull (The Online Slang Dictionary, unskill ed), Gronk (who is a "nothin g" or a "zero" person)	Awkward (The pinnacle of useless cool), unskill ed), Gronk (who is a "nothin g" or a "zero" person)	Edge (The singer's of excess in "rizzed")	The verb (rizzed) "and that's an issue" shows the cause-and-effect relations hip from "the ability to seduce" to "a harmful excess."	The verb (rizzed) "and that's an issue" shows the cause-and-effect relations hip from "the ability to seduce" to "a harmful excess."

The slang term “rizz” (or “rizzed”) denotes romantic attractiveness or interpersonal charm, referring to a person’s ability to attract others through charisma and confident communication. It originates from a shortened form of *charisma* and was popularized on platforms such as TikTok and Twitch, particularly by Kai Cenat, becoming a marker of social and romantic competence. Semantically, *rizz* is synonymous with *pull*, as both describe successful romantic attraction. Its antonyms, such as *awkward* and *gronk*, represent the absence of social skill, reinforcing *rizz* as a symbol of confidence and attractiveness. In hierarchical terms, *edge* can be viewed as a hyponym of *rizz*, indicating a more intense or exaggerated form of charisma. These relations show that *rizz* functions as a core category within the semantic field of social attractiveness.

In the lyrics, the form “rizzed” creates meaning through a reflective and ironic situational context, where excessive charm is portrayed as problematic rather than purely positive. This indicates that its meaning extends beyond lexical definition and is shaped by social consequences in interaction. Linguistically, the shift from *rizz* to *rizzed*

shows verbalization typical of digital slang, while constructions such as “that’s an issue” reinforce a negative evaluation. Thus, *rizzed* does not simply mean “to flirt,” but represents excessive charisma requiring self-control, highlighting the role of grammatical form and discourse context in shaping the evaluative meaning of Generation Alpha slang.

Table 1.4 The Performance of Open Coding For Grimace

Slang Word	DL	SL	AL	HL	SC	LC
But I'm Grimace Shake	Someone who resembles Grimace from the McDonald's commercials	Fatty (besar), Chunky (overweight), person	Twig (small black person)	-	An absurd symbol on the internet to describe a bizarre situation	I'm Grimace Shake = identity metaphors

The slang term *Grimace* originates from the McDonald’s character, which in internet culture has shifted in meaning to humorously refer to an overweight or obese person based on visual resemblance. Denotatively, it refers to a fictional fast-food mascot, but in slang use, it becomes a metaphorical label derived from meme interpretation. This shift shows how pop culture icons are repurposed in digital language as quick visual references for humor and satire. *Grimace* has no fixed synonyms or antonyms due to its highly specific meme-based usage, but it can be understood as a hyponym of “fat person,” marked by its humorous and intertextual meme association.

In the lyrics of “Rizzler,” the phrase “But I’m Grimace Shake” functions in an

situational context, expressing regret over past performative behavior aimed at appearing overly cool or superior. The word *hope* signals a desire for change, shifting *edge* from a positive trait to a rejected identity. Linguistically, it functions as a verb with social meaning rather than a physical one, reinforcing an introspective tone. Thus, *edge* operates as a performative slang term that reflects identity negotiation, emotional awareness, and shifting self-presentation within digital culture.

Table 1.6 The Performance of Open Coding for Fanum

Slang Word	DL	SL	AL	HL	SC	LC
I know it breaks your Fanu m	Taking other people's food, originating from the habit of streamer Fanum Merriam-Webster	Sneak Dictionary.com	Gift, Drop The Online Slang Dictionary	-	Guilt expressed through gh humo r is typical of the intern et	The metapho r of the fanum is personifi ed to convey feelings in a comedic style

The slang *Fanum* or *Fanum Tax* originates from streamer Fanum, referring to his habit of jokingly taking others' food. Denotatively, it means taking someone's food in a playful, non-serious way. This meaning reflects a shift where the term also carries humor and social bonding within digital communities. Semantically, *Fanum Tax* is synonymous with *sneak*, while antonyms such as *gift* and *share* represent opposite actions. It has no direct hyponyms due to its specific usage, but it belongs to the broader category of playful taking in online culture.

In the lyric “*I know it breaks your Fanum*” (Rizzler), the term is recontextualized and fully shaped by situational meaning, expressing mild guilt or disappointment in a humorous tone. Linguistically, *Fanum* is metaphorically treated as something that can be “broken,” shifting it from a proper name to a symbol of

emotional reaction. In this context, it no longer refers to a person but functions as a meme-based expression understood within digital culture. Thus, *Fanum* illustrates how slang combines cultural references, emotion, and linguistic creativity to produce contextual, humorous, and socially shared meanings.

Table 1.7 The Performance of Open Coding for Sigma

Slang Word	DL	SL	AL	HL	SC	LC
Taxin'	A	Alpha	Beta,	-	A jab at	The
' in coolly		The	NPC		the	parallelis
Ohio indepe		Online	The		failure	m of
and ndent,		Slang	Online		to	"Taxin'
I'm succes		Dictionary	Slang		achieve	in Ohio"
still sful		y	Diction		an	and "not
not man;			ary		image	Sigma"
Sigm					of	creates
a					independ	irony
		Merria			dence	
		m-			and	
		Webst			self-	
		er			confide	
					nce	

The slang term *Sigma* originates from the Greek letter used in mathematics and science, but in digital culture, it has shifted into a social identity label describing an independent, confident, and self-reliant man. Denotatively, it refers to a figure of non-conformist masculinity that avoids social validation, often contrasted with the *Alpha male*. Semantically, *Sigma* is closely related to *Alpha* as symbols of dominance, while antonyms such as *Beta*, *NPC*, and *simp* represent dependence and lack of autonomy. It has no clear hyponyms because it already functions as a specific category within internet masculinity discourse.

In the lyric "*Taxin' in Ohio and I'm still not Sigma*", *Sigma* is used in an ironic situational context to express frustration over failing to meet the idealized internet masculinity standard. The phrase highlights the gap between the "Sigma" identity and real-life experience, turning it from admiration into self-critical commentary. Linguistically, the parallel structure creates a

satirical effect, reinforcing emotional tension and self-reflection. Thus, *Sigma* functions as a metaphor for constructed digital identity shaped by expectations, irony, and the pressure of performative masculinity in online culture.

Table 1.8 The Performance of Open Coding for Mew

Slang Word	DL	SL	AL	HL	SC	LC
I-I-I-I-	Show off	-	-	-	The	The
I can't their					symbol	standalone
mew	jawline				is	verb "I
	Merriam-				unable	can't"
	Webster				to	emphasizes
					accentu	the difficulty
					ate its	of acting
					jaw to	
					look	
					attractiv	
					e	

The slang term *mew* originates from the verb meaning the soft sound of a cat, but in modern usage, it refers to *mewing*, a jawline-shaping technique involving tongue posture on the palate. Denotatively, it is linked to a physical practice aimed at improving facial structure and aesthetics. This shift shows how a simple physical action develops into a digital symbol of appearance, confidence, and body ideals. *Mew* has no standard synonyms, antonyms, or hyponyms due to its highly specific meaning within online aesthetic culture.

In the lyric "*I-I-I-I-I can't mew*," the term is shaped by a situational context of failure to achieve idealized beauty standards. The expression carries humor and self-deprecation while reflecting pressure from digital appearance norms. Linguistically, *mew* functions as a performative verb tied to visual action, while repetition and negation emphasize hesitation and insecurity. Thus, *mew* operates as both an aesthetic practice and a symbol of self-doubt, showing how slang constructs identity and emotion within social media culture.

Table 1.9 The Performance of Open Coding for Gronk

Slang Word	DL	SL	AL	HL	SC	LC	without literal meaning
So baby, gronk me closer	A person who is a nothing, a zero, a nerdy person	Goofy, Awkward	Rizz The Online Slang Dictionary	-	Teasing oneself as awkward in a humorous tone	Used as a new verb ("gronk me closer") with comedic effect	The slang <i>Skibidi Toilet</i> originates from the viral YouTube series <i>DaFuq!?Boom!</i> and reflects the absurd internet meme culture characterized by strange and humorous visuals. Denotatively, it refers to "weird but entertaining" situations commonly associated with digital absurdity and similar slang like <i>Ohio</i> . It is semantically linked to <i>Ohio</i> as a synonym in meme discourse, while it has no clear antonyms or hyponyms, indicating a highly specific and context-bound category within internet slang.

The slang term *gronk* refers to individuals perceived as socially awkward, unconfident, or unattractive, often used sarcastically in online communities to label someone as a "loser" in the digital social hierarchy. Denotatively, it describes clumsy or out-of-place behavior, marking a shift from simple personality description to a symbolic label of social identity. Semantically, *gronk* is synonymous with *awkward* and *goofy*, while its antonym is *rizz*, representing charisma and confidence. It has no hyponyms due to its already narrow and specific meaning within social slang.

In the lyric "*So baby, gronk me closer,*" *gronk* is recontextualized in a humorous and self-deprecating situational context, expressing awkwardness and a desire for closeness. Linguistically, the phrase shows verbalization, where *gronk* functions as a verb, creating an absurd yet understandable comedic effect. Thus, *gronk* operates as a slang form of self-expression that reflects identity, humor, and social positioning, shaped by both lexical meaning and contextual use in digital culture.

Table 1.10 The Performance of Open Coding For Skibidi Toilet

Slang Word	DL	SL	AL	HL	SC	LC
In the back Skibidi Toilet	Weird person	Ohio Merria Merriam-Webster	-	-	Repression of absurdity and digital culture	Serves as a background that emphasizes surrealism

In the lyric "*In the back Skibidi Toilet,*" the term is shaped by a situational context of absurd humor rather than literal meaning. Linguistically, it functions as a stylistic marker of comedy and randomness placed within the sentence to unify meme-like expression. Thus, *Skibidi Toilet* gains meaning through its discourse function and cultural context rather than dictionary definition, highlighting how Generation Alpha slang is constructed through digital humor and situational usage.

2. Axial Coding

In the axial coding stage, codes from open coding are reanalyzed to identify meaning relationships among slang terms. This process integrates lexical meanings denotation (LD), synonymy (LS), antonymy (LA), and hyponymy (LH) with situational (SC) and linguistic contexts (LC). The analysis yields three main categories: (1) *Physical-Attractiveness Slang* (e.g., *gyatt*, *mew*), (2) *Social-Identity and Personality Slang* (e.g., *rizz*, *sigma*, *fanum*), and (3) *Internet-Culture and Meme-Based Slang* (e.g., *Ohio*, *grimace shake*, *gronk*, *skibidi toilet*, *edge*). These findings indicate that slang meaning is shaped not only by lexical definitions but also by cultural context and communicative functions in representing

youth identity. The tables below will explain in more detail.

Table 2.1 The Performance of Axial Coding For Physical-Attractiveness Slang

Slang Word	Description	Inter-code Relationship
Gyatt, Mew	The two complement each other: Gyatt describes objects that are considered attractive, while Mew describes efforts to appear attractive	DL relates to physical appearance; SC shows spontaneous reactions (Gyatt) vs. performative inability (Mew); LC shows interjections (Gyatt) and action verbs (Mew).

The slang terms *Gyatt* and *Mew* represent two distinct constructions of physical attractiveness in digital culture. *Gyatt* functions as a spontaneous expression of admiration toward someone perceived as attractive, making its meaning dependent on external evaluation and social reaction. In contrast, *Mew* refers to a deliberate practice aimed at enhancing facial appearance, emphasizing individual effort in shaping attractiveness. Although both terms share the same lexical denotation of physical appearance (LD), they differ in contextual function. In the Situational Context (SC), *Gyatt* operates as a reactive response, whereas *Mew* denotes a performative action. Similarly, in the Linguistic Context (LC), *Gyatt* functions as an interjection of admiration, while *Mew* serves as an action verb. These differences illustrate how digital culture not only generates new vocabulary but also reflects contemporary perspectives on beauty, self-presentation, and the construction of attractiveness in online environments.

Table 2.2 The Performance of Axial Coding For Social-Identity & Personality Slang

Slang Word	Description	Inter-code Relationship
Rizz, Sigma	Both form a charismatic hierarchy: Rizz active interpersonal performance, Sigma independent and	a DL and SL are on the social persona spectrum; their AL becomes the opposite of meaning; LC places Rizz as a

	dominant persona. This highlights the pressure of social identity in internet culture.
Rizz, Fanum	Rizz signifies stable social skills, while Fanum signifies emotional irregularity. This shows the dynamic balance between charisma and social impulses.
Sigma, Fanum	Sigma = ideal masculinity, Fanum = emotional vulnerability. Conflict between social persona and psychological reality.

The relationship between *Rizz* and *Sigma* reflects two contrasting forms of digital charisma. *Rizz* represents active interpersonal charm demonstrated through the ability to attract and influence others, whereas *Sigma* embodies an independent and self-sufficient persona that does not rely on social validation. Although both belong to the denotation (LD), they operate through different mechanisms. Antonymy (AL) positions Sigma as a counterpoint to the performative nature of *Rizz*, creating a hierarchy of digital charisma. In the Linguistic Context (LC), *Rizz* functions as an action-oriented term, while Sigma serves as a persona category, reflecting distinct constructions of social identity.

The relationship between *Rizz* and *Fanum* illustrates the tension between social competence and emotional impulsivity. *Rizz* signifies controlled social performance and image management, whereas *Fanum* represents spontaneous emotional outbursts. At the LD level, *Rizz* reflects social control, while *Fanum* denotes emotional instability. Situational context (SC) highlights opposing behavioral poles: strategic and stable versus chaotic and impulsive. This contrast suggests that digital identity is shaped not only by

social attractiveness but also by perceptions of emotional regulation.

Meanwhile, the relationship between *Sigma* and *Fanum* reveals the gap between idealized persona and emotional vulnerability. Sigma symbolizes confidence, self-control, and emotional maturity, while Fanum reflects the loss of such control. LD positions Sigma as an ideal identity and Fanum as a marker of emotional instability, while SC emphasizes the conflict between aspirational self-image and psychological reality. Together, these relationships demonstrate that Generation Alpha slang functions not only as lexical innovation but also as a psychosocial framework through which young people construct, negotiate, and evaluate identity in digital environments.

Table 2.3 The Performance of Axial Coding For Internet Culture & Meme-Based Slang

Slang Word	Description	Inter-code Relationship
Ohio, Grimace	Ohio serves as a DL both relate to general category of absurdity; HL Grimace strange phenomena; Shake is within a Grimace Shake narrower scope of reinforces the absurdity. SC shows a narrative of chaos. chaotic atmosphere; Their relationship LC emphasizes builds an unstable metaphorical usage. symbolic world in the lyrics.	
Ohio, Skibidi Toilet	Skibidi Toilet LD Ohio = absurd becomes a concrete phenomenon; Skibidi representation of the Toilet = specific strangeness example (HL). LC as a symbolized by Ohio. symbol of absurdity. This relationship shows the "general-specific" structure of meaning in meme culture.	
Gronk, Rizz	Rizz = social skills; AL are opposites; SC Gronk = lack of shows two extremes social value. Both of social status form an opposition of social identity in the lyrics.	
Edge, Rizz	Edge shows an HL Edge = extreme intense version of form of social charm; coolness and LC places it as an charisma. This excessive act. relationship confirms that social performance has limits before it	

becomes
problem.

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The relationship between *Ohio* and *Grimace Shake* reflects the construction of absurdity in digital culture. Both belong to the same denotation (LD) of absurdity; however, Ohio functions as a broad symbol of strangeness, whereas *Grimace Shake* represents a more specific and structured manifestation of that absurdity. Hyponymy (HL) positions *Grimace Shake* as a subset of *Ohio*'s broader concept, while Situational context (SC) and Linguistic Context (LC) show that both rely on metaphorical and chaotic imagery to create a distinctive style of digital humor. Similarly, the relationship between *Ohio* and *Skibidi Toilet* demonstrates how internet culture organizes meaning from abstract concepts to concrete representations. *Ohio* serves as a general marker of strangeness, while *Skibidi Toilet* functions as a recognizable visual embodiment of absurdity. LD groups both within the domain of absurdity, whereas HL identifies Skibidi Toilet as a specific realization of *Ohio*'s broader symbolic framework. This relationship highlights the internal coherence of meme culture despite its seemingly illogical nature.

In contrast, the pair *Gronk* and *Rizz* represents opposing forms of social identity. *Rizz* denotes social competence, charisma, and interpersonal appeal, whereas *Gronk* signifies awkwardness and social incompetence. Antonymy (AL) establishes a direct opposition between the two, while SC emphasizes the contrast between successful and unsuccessful social performance. This opposition illustrates how digital culture evaluates individuals through their ability to navigate social interactions effectively.

The relationship between *Edge* and *Rizz* further reveals the limits of digital charisma. *Rizz* represents socially accepted charisma, whereas *Edge* refers to an exaggerated display of coolness that often attracts negative evaluation. HL positions *Edge* as an

intensified form of charisma, while LC characterizes it as excessive performativity. This contrast suggests that digital culture values charisma only within socially acceptable boundaries and actively regulates excessive self-presentation. Overall, these relationships demonstrate that Generation Alpha slang functions not only as lexical innovation but also as a framework for constructing absurdity, social identity, and behavioral norms in online environments.

3. Selective Coding

The selective coding stage in this study revealed the core theme that the meaning of slang in the lyrics of “*Rizzler*” is primarily shaped by the digital socio-cultural context, rather than by its lexical meaning, so that all slang such as *Gyatt*, *Ohio*, *Rizz*, *Edge*, *Fanum*, and *Skibidi Toilet* undergo a shift in meaning that originates from the situational context (speech purpose, atmosphere, social relations) and linguistic context (sentence structure, irony, hyperbole, metaphor). The integration of these findings shows that slang in this song does not function as a stable unit of meaning, but rather as a social expression negotiated through digital culture, meme intertextuality, absurd humor, and online identity construction. Thus, selective coding confirms that the semantic character of Gen Alpha slang is dynamic and fluid, activated through communication strategies that combine literal meaning and pop culture references to build social closeness with the audience, making context the main pillar of meaning formation.

4. Dominant Meaning

Based on the open, axial, and selective coding stages, this study found that contextual meaning is the most dominant type of meaning in the slang used in “*Rizzler*” by Jelly House. This dominance is reflected in the frequent occurrence of the CX code and in the fact that the meanings of terms such as *Gyatt*, *Ohio*, *Rizz*, *Edge*, *Fanum*, and *Skibidi*

Toilet rely heavily on speech situations, social relationships, and digital cultural references. These terms undergo semantic shifts through meaning expansion and functional change that cannot be explained solely by lexical meaning but require contextual interpretation involving humor, irony, digital personas, and meme intertextuality. At the axial coding stage, the categories of digital identity, absurd humor, hyperbolic emotions, and meme intertextuality consistently emerged as key meaning connectors. This finding was reinforced during selective coding, which identified digital sociocultural context as the primary factor shaping slang meanings. Therefore, contextual meaning is not only the most frequent category but also the most analytically significant, as it reflects how Generation Alpha uses language to construct identity, build group solidarity, and create internet-based humor.

Conclusion

This study concludes that contextual meaning dominates the lyrics of “*Rizzler*” by Jelly House, with 8 contextual and 2 lexical meanings identified. Findings from open, axial, and selective coding show that Generation Alpha slang is strongly shaped by socio-digital context, with all items undergoing semantic shifts such as narrowing, broadening, and functional change through digital interaction, meme culture, and online communication. Theoretically, the study supports Lyons’ (1995) distinction between lexical and contextual meaning while showing that classical semantic theory remains relevant for digital language, though it needs extension to capture the fluid and intertextual nature of internet communication. Practically, slang is not only informal vocabulary but also a tool for identity construction, emotional expression, and social solidarity; these findings also support context-based language learning and enhance digital literacy by highlighting the role of memes and online dynamics in meaning-making. The study is

limited to one song and ten slang items, so broader research across multiple platforms, songs, and genres, including pragmatic and sociolinguistic approaches, is recommended.

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