

## The Creation of Slang Words in Social Media: Morphological Processes in Contemporary Digital Communication

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### Summary:

The purpose of this article is twofold. Analyzing sample phrases to determine which of the word-formation processes are used in the course of creating slang on social networks is the first task. The second goal, however, is to interpret the meaning of the sample expressions. Slang is becoming an increasingly popular form of communication. It is essential to understand the nature of phrases created on social media platforms. Meaning changes in these expressions are also significant. The article focuses on five word-formation processes: compounding, conversion, derivation, borrowing and backformation. The article discusses a total of six different expressions taken from websites such as Twitter.com, Facebook.com, Tumblr.com and Instagram applications. At the end of the article, the conclusions of the study are discussed.

### Abstrakt:

Cel tego artykułu jest dwojaki. Analiza przykładowych fraz w celu ustalenia, które z procesów słowotwórczych są wykorzystywane w trakcie tworzenia slangu na portalach społecznościowych - to pierwsze zadanie. Drugim celem jest, jednak, interpretacja znaczenia przykładowych wyrażeń. Slang staje się coraz bardziej popularną formą komunikacji. Konieczne jest zrozumienie natury fraz tworzonych na platformach społecznościowych. Znaczące zmiany w tych wyrażeniach są również istotne. Artykuł koncentruje się na pięciu procesach słowotwórczych: złożeniu, konwersji, derywacji, zapożyczeniu i backformacji. W artykule omówiono łącznie sześć różnych wyrażeń zaczerpniętych z witryn internetowych, takich jak Twitter.com, Facebook.com, Tumblr.com i aplikacje Instagram.

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Analysis of word-formation processes utilised to create new slang words and expressions on contemporary social media platforms and applications is the main aim of this article. Plentiful data collected during the study of the issue caused the need to divide the material into two separate articles. The article at hand will focus on five word-formation processes: compounding, conversion, derivation, borrowing and backformation. Additionally, the meaning of sample words and expressions will also be analysed. The wide range of data placed below was collected and grouped according to the types of word-formation processes to enable analysis and achieve the objectives mentioned above.

Discerning what a word is, seems to be necessary to understand what processes are utilized in creating new slang expressions. Nevertheless, finding one exact definition of the notion of a word appears to be complicated. The term can be analyzed through perspectives such as phonetics, semantics or morphology. Taking into consideration the subject of the article, it seems fitting to include a morphological definition.

Yule (2006: 67-68) defines morphology as a study of basic forms or elements utilized in a language. The mentioned elements are frequently called morphemes. Morphemes are also described as “a minimal unit of meaning or grammatical function”. The researcher adds that units of grammatical function contain forms that convey many different aspects, such as past tense or plurality. Many different types of morphemes that can be distinguished (Yule 2006: 68).

The first two types of morphemes are free and bound morphemes. Free morphemes are morphemes that are able to stand by themselves as single words, e.g. open or tour. This researcher states that these sets of separate English word forms can be identified as basic nouns, adjectives, verbs, etc. Moreover, when free morphemes are used with bound morphemes attached, those basic word forms are technically known as stems. However, we can find many of English words in which the element treated as the stem is not, in fact, a free morpheme. An example of this situation can be words such as receive, reduce or repeat. Elements -ceive, -duce and -peat are not separate word forms, and hence they cannot be free morphemes. These types of forms are called “bound stems” to differentiate them from “free stems”.

Free morphemes can be further classified into two other categories: lexical and functional (Yule 2006: 69). Lexical morphemes are mentioned above, belonging to sets of basic nouns, adjectives, verbs, etc. Those are the words that carry the message conveyed. Those terms are treated as an “open” class of words because new lexical morphemes can be incorporated into the language easily. Functional morphemes are “functional words in the language such as conjunctions, prepositions, articles and pronouns. Because we almost never add new functional morphemes to the language, they are described as a “closed” class of words.” Yule (2006: 68) defined bound morphemes as forms that frequently cannot stand alone and are typically attached to another form. Typical examples of this kind of morphemes are as re-, -ist, -ed, -s, which are all affixes. Thus, we can deduce that all of the bound morphemes are affixes. Those affixes can be further distinguished into two different types. The first type refers to derivational morphemes. Those are morphemes utilized to form new words or to create words of a different grammatical category when attached to a stem. The second type of affixes pertains to inflectional affixes. They are not utilized to establish new words in the language, but rather to indicate aspects of the grammatical function of a word. Yule (2006: 69) states that “Inflectional morphemes are used to show if a word is plural or singular, if it is past tense or not, and if it is a comparative or possessive form.” He adds that English has only eight inflectional morphemes which all are suffixes.

## **Compounding**

Compounding is regarded as a word formation process that is most frequently used in the standard English. The newly created words are usually named *compounds* or *compound-words*. Compounds are frequently defined as words or single forms that are established by the combination of two separate words (Yule 2006: 55). *Teeth marks, mailbox, sweet tooth* are all examples of compounds. There are also compounds that are constructed by a combination of a separate word and a root, frequently of Latin or Greek origin. The aforementioned roots usually are bound, which denotes that they cannot be considered separate words although they behave as such. Compounds containing such roots are called *neoclassical compounds* (Plag 2003: 155157). *Biochemistry, photoanalysis, psychoanalysis* are all examples of neoclassical compounds.

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In view of the existence of neoclassical compounds, we can infer that Yule's definition might be considered a generalisation. In addition, there are many compounds consisting of more than two separate words. Plag (2003: 135) expanded this definition further, stating that "a compound is a word that consists of two elements, the first of which is either a root, a word or a phrase, the second of which is either a root or a word". However, this definition can be confusing because a problem of distinguishing a compound from a phrase arises. Plag (2003: 137) states that one of the criteria that can be used to decide what a compound is can be stress. Compounds are usually stressed on the first or left-hand base. Phrases, on the other hand, are characterized by an accent on the right side. Another method that can be used to identify a compound is an insertion of a modifier, the most commonly adjective, between two bases. If the modifier cannot be inserted between the complex form this complex form is a compound (Lieber 2005: 376). Compounding can also be defined as a recursive process, meaning, an already existing compound can be submitted to a process of compounding again many times (Namiki 1988). In the process of compound recursion a very complicated form can be established. Many types of compounds can be distinguished depending on different criteria.

The first type of compounds that we can differentiate is a synthetic or deverbal compound. Lieber (2010: 46) stated that this type of compound is "composed of two lexemes, where the head lexeme is derived from a verb, and the non-head is interpreted as an argument of that verb." She states that *dog walker*, *hand washing* and *homemade* can all be considered examples of synthetic compounds. Another type of compounds defined by Lieber (2010: 46-47) is a root or primary compound "made up of two lexemes, which may be nouns, adjectives, or verbs". This researcher explains that the second lexeme is frequently not derived from a verb. In addition, she states that the semantic relationship between the head and the non-head in root compounds can be interpreted quite freely. This free interpretation is possible as long as the relationship mentioned above does not occur between a verb and its argument. Lieber (2010: 46-47) gives *windmill* and *ice cold* as examples of a root compound. Compounds can also be classified according to semantic and grammatical relationships between the elements that they are established from. Lieber (2010: 47-49) proposes three types of relationships:

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1. An attributive compound in which a non-head plays the role of a modifier of the head. Moreover, in this type of compound the first element might express any relationship with the head.
2. A coordinative compound in which the element which comes first in the compound does not modify the second. The two elements mentioned have equal importance.
3. A subordinative compound in which one element is perceived as the argument of the other element. Frequently, one element is interpreted as the object of the other one. The phenomenon mentioned above frequently occurs when one element of the compound is either a verb or derived from it.

Lieber (2010: 48-49) also proposed a further division of attributive, coordinative, and subordinative compounds into endocentric and exocentric compounds. Endocentric compounds are compounds in which “the referent of the compound is always the same as the referent of its head. Hence a *windmill* is a kind of mill, and a *truck driver* is a kind of driver.” However, exocentric compounds were defined by Lieber (2010: 48-49) as compounds in which “the referent of the compound as a whole is not the referent of the head.” Words such as *airhead*, *parent-child* and *pickpocket* all can be considered examples of exocentric compound.

Compounding is one of the most frequent word formation processes in standard English. Nevertheless, it is also frequently employed in the creation of slang words and expressions. The criterion for the selection of examples was the frequent occurrence and quality of terms and expressions. Research found two commonly used compounds that could be qualified for analysis. Examples listed below fit the theoretical principles of the word formation process of compounding and have standardised meaning and use.

## **Facepalm**

*Facepalm* is one of the most interesting examples of compounding. In examples **a**, **b** and **c** below, we see that the word is a combination of two separate words. Both *face* and *palm* are nouns. Therefore, we can state that it is a primary compound or

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a root compound and a noun as its components. However, clearly describing the semantic relationship between the two parts mentioned above proves to be difficult. In all instances, the component *face* does not seem to be modifying *palm*, and hence we can exclude it being an attributive compound. In addition, none of the elements of *facepalm* is performing as the argument of the other. Both parts seem to have equal importance. Thus, we can deduce that *facepalm* is a coordinative compound.

Considering the example **a**, we can see that *facepalm* is something you can actually give to somebody. It also can be collective, and hence being done by two or more people. Example **b** shows us that *facepalm* can be employed interchangeably with an eye roll, which is a type of a gesture. If a *facepalm* can be utilised as an alternative it must be a type of gesture too. Example **c** shows that *facepalm* is meant to convey one's exasperation with the actions of other people. Hence, a *facepalm* is a gesture of disdain or disapproval. Taking into account findings mentioned before and components of the compound, we can infer actions the gesture of *facepalm* involves. *Facepalm* involves covering individuals face by putting it in the palm of one's hand. We can see clearly that the semantic meaning of this compound is metonymic. *Facepalm* utilises synecdoche as a mechanism of semantic change. Parts performing the gesture represent the gesture itself. Hence, it can be said that *facepalm* is an exocentric compound as the referent of the whole compound is not the same as the referent of its head. In addition, the example **d** shows us another interesting feature of compounds: recursiveness. We see *facepalm* being compounded again with the adjective *worthy*. In this example, *facepalm* is once again a root compound but in this instance of an attributive type. In *facepalm-worthy*, a *facepalm* is a modifier of *worthy*: thus, it conveys the quality of deserving a *facepalm*. However, *facepalm* can be also subjected to other word formation processes. In example **e** we see it being converted into a verb without any change in its form. A person is able to *facepalm* and, hence, to perform a gesture of *facepalm*. (twitter.com accessed 10.06.2019, tumblr.com accessed 10.06.2019, instagram.com accessed 10.06.2019)

*a. We all have that one friend that doesn't listen to alternative rock... let's all give them a collective facepalm*

*b. At this point an aggressive eye roll or a facepalm seems like a good response to this lunacy.*

*c. A simple facepalm is not enough to convey how stupid and embarrassing John's behavior seems to me.*

*d. Only thing more facepalm-worthy than this Tweet is the number of ♥s and RTs it got.*

*e. yesterday i learnt that my dad almost named me either michelangelo or donatello so i yelled "BECAUSE OF THE NINJA TURTLES??" he went "EXACTLY" and my mom could only facepalm. Dads really be trying to name their kids Goku or red power ranger.*

## **Clapback**

Many of the compounds have their origin in the pop culture. Ja Rule's song from 2003 titled "Clap Back" heavily inspired the compound presented above. Clapback is a combination of verb *clap* and the adverb *back*. However, clapback, as can be seen in examples **a**, **b** and **c**, is utilised as a noun. In this instance, the word *back* alters the meaning of the word *clap*, and hence *clapback* is an attributive compound. However, clapback cannot be considered an endocentric compound. During the analysis of the meaning, we will be able to observe that clapback is not a kind of clap; thus, the referent of the compound does not equal a referent in the word clap. What else can also be seen is how clapback is frequently associated with the topic of discussion. Example **a** shows us that clapback can be given to someone else.

Additionally, in example **b** we see that clap back is something someone can produce. Example **c** emphasises that clap back is something that is thought truly trough. Hence, we can infer that clapback is a kind of response. Additionally, example **c** shows us that clapback can be savage. Examples **a** and **b** also suggest that clapbacks were not of good nature. Thus, it can be deduced that clapbacks are generally rude and inane responses. A metaphorical semantic change occurs. The notion of responding is represented here by the action of clapping. The compound seems to be highly informal and witty. It can be inferred that one may use it to appear not bothered and on edge. However, in examples **d** and **e** we observe

clapback being used as a verb. The meaning seems not to be different from the first version of the compound. To clap back seems to mean ‘to respond in a rude or a startling way’. It is hard to determine which form of the compound was invented and commonly used first. Therefore, it is hard to pronounce if the second form is also an example of compounding or an example of conversion. (twitter.com accessed 10.06.2019, tumblr.com accessed 10.06.2019, instagram.com accessed 10.06.2019)

*a. LDS members and Tongans will stay calling people “offended” when we disagree with their blatantly homophobic remarks. Calling us offended does not take away from the fact that you’re contributing to a culture that upholds inhumane beliefs. Give me a better clapback you cowards.*

*b. men who revert to making fun of women simply for being women because they can’t come up with a clapback are at the bottom of the food chain*

*c. if you genuinely don't see what might potentially present itself as a problem in your jokes, then ask about it nicely. i know stan twt has a certain culture, but you really don't need to always be thinking of the most savage clapback. sometimes it's nice to have a discussion.*

*d. Don’t give me an attitude and think I won’t clapback.*

*e. jimin stans just can't seem to keep daniel out of their mouths im sick of it y'all provoke peaches and when we clapback, y'all play the victim*

## **Conversion**

Yule (2006: 57) defines the conversion as a process in which the function of a word changes, while there is no reduction in the form of the word. Conversion is also frequently called *a category change or functional shift*. There are many possible types of conversion such as verbs becoming nouns or adjectives and conversely nouns or adjectives being used as verbs. Conversion is one of the most productive word formation processes in modern English. The researcher states that the meaning of the word in the process of changing categories through conversion can also be significantly changed. New negative or positive connotations that have never been associated with the word before conversion can be permanently

associated with that word after the process. Conversion is one of the most frequently used word formation processes in standard English. The same process is also heavily employed in the creation of slang expressions on social media platforms. Conversions allows many users to give new meaning to many concepts and entities in an easy manner. Examples listed below fit theoretical principles of conversion.

## **Mutual**

*Mutual* is one of the most interesting examples of social media slang created through the process of conversion. *Mutual* primarily is an adjective and denotes ‘sharing things, feelings or actions between two or more parties’. However, this term starts to be used as a noun without any change in the form of the word. This can be observed in the examples **a**, **b** and **c**. Nevertheless, when studying the mentioned examples, it can be seen that the noun mutual is in two different manners. This may signify that there are two separate meanings. In example **a**, we are told that a mutual is a person. Similarly, in **c**, an author of the text asks if he or she and another party are mutuals. We also notice that a mutual can be interacted with. Hence, we can infer that a mutual is another human.

However, after studying the examples **b** and **c**, another use of the noun mutual can be detected. In the aforementioned examples, *mutual* is also something to complete or keep; and hence, possibly a type of action or an object. Both uses are strictly connected to the notion of *following*. The word *follow* is present in all the examples. Following in the culture of social media is an action of subscribing to other individuals’ profiles in order to see their posts on one’s own timeline. This action allows more interaction between people, and hence creates familiarity. As can be seen in **a**, one stops being a mutual when we unfollow them. A similar outcome can be observed in **c**. In addition, in **b**, we see that one can become a mutual through following a profile of the poster of the message. Moreover, it also can be noted that by reciprocating the action the mutual is completed. Thus, it can be inferred that a mutual is not only a person who follows us and we follow them but also the state of reciprocal subscribing to one another’s profiles itself. The meaning of mutual after conversion in both instances denotes sharing. However, the meaning becomes specialised through the addition of specific aspect that is shared. Thus, it can be

stated that an inferential semantic change occurs. A frequent collocation with the word *following* causes this word to become embedded in the meaning of the expression *mutual* irreversibly. The reason for creating the term can be a need for naming a new type of relation and interaction users of social media experience on social media websites. There also might be strive to create a distinct word or a code to strengthen the feelings of membership in the community of social media users. (twitter.com accessed 10.06.2019, tumblr.com accessed 10.06.2019, instagram.com accessed 10.06.2019)

a. *ooffff this person was my mutual but I unfollowed her in June... whew I dodged the bullet. Never knew she was this problematic*

b. *@/BANG CHAN are we mutuals? If not, please follow me I'LL COMPLETE THE MUTUAL. HAHHAHAHAHAA*

c. *!! UNFOLLOW SPREE !! hello ! 📧 i know these things r annoying but my tl got kinda 📧messy📧 these days nd i realized ion really interact w most of my mutuals T^T so pls rt/reply to this tweet if u want to keep the mutual !! ^~^ if not i'm unfollowing :(*

## **To clown**

The expression *to clown* is another example of how diverse and ambiguous the humour of social media users is. The popularity of this term is a result of a craze for the character of circus entertainers. Previously forgotten, clowns became popular again thanks to a meme culture. As pointed out above, the term *clown* denotes 'an entertainer who works in a circus, wears a traditional costume and exaggerated make up'. Hence, clown as a word primarily is a noun. However, as can be seen in examples **a**, **b**, **c** and **d**, authors of listed texts use clown as a verb. The term is inflected to convey different tenses and aspects. It can be discussed if *to clown* can be an example of backformation or conversion. Both processes are utilised to create a new term through a category change. However, the lack of alteration in the form of the word excludes the possibility of being an example of backformation. Nevertheless, the meaning of the conversed expression seems to not be complicated. In all the listed above examples, people can be clowned either by

others or by themselves. Hence, it can be deduced that one, when clowned, is ridiculed or made fun of for other's entertainment; thus, similar to a clown. In **b** it is signaled that clowning someone can be done in malicious nature. Nonetheless, it does not have to be, as shown in **c**. In **d**, we are told that a person can clown themselves and the overall tone of the text signals a disapproval. Hence, it can be inferred that the process is not a positive one an overall meaning of the term depends on the context and character of the message. Nevertheless, it can be stated that a metonymic semantic change occurs. The entity of a clown stands for the action of entertaining or ridiculing others. The expression under study not only shows the creative nature of the slang created and used on social media but allows users to seem novel and striking. (twitter.com accessed 10.06.2019, tumblr.com accessed 10.06.2019, instagram.com accessed 10.06.2019)

*a. can't wait for my mom to clown me when i sob during "bring the soul"*

*b. Namjoon said he doesn't drive and don't have a license because he is scared of driving and causing accidents and armys clowning him and his fear makes me so .... I mean how would you like people to make fun of something you are scared of.*

*c. oomfs are clowning me for being single BUT LITERALLY NOBODY IS HITTING MY STUPID ASS UP SO STFUUUUU pic.twitter.com/NK8xVO7zb*

*d. she's a good example of a koreaboo. you lana stans acting as if your tweets about other groups are gonna hurt our feelings. stop clowning yourself and stan actual talent and not flops.*

## **Derivation**

Derivation was defined by Yule (2006: 58-59) as one of the most common word formation processes. The researcher states that new words are established in the process of derivation due to "a large number of small 'bits' of the English language which are not usually given separate listings in dictionaries." As examples, he mentions elements such as "un-, mis-, pre-, -ful, -less, -ish, -ism and -ness". He states that the aforementioned bits are called *affixes*, and in the process of derivation they are added to different parts of a word. He distinguishes three types of affixes:

1. Prefixes that are attached at the beginning of a word.
2. Suffixes that are attached at the end of the word.
3. Infixes that are inserted inside the word.

However, the researcher explains that infixes do not occur commonly in English.

Derivation is one of the most common and effective word formation processes in standard English. However, the same tendency is not present in slang of social media. Derivation seems to be scarce and not innovative enough for social media users. Two terms were found fitting theoretical principles of derivation process.

## **Smutty**

*Smutty* is a term closely connected with *NSFW*— other slang word analysed in this article. The term is an effect of derivation. The component word *smut* is a noun and denotes ‘small particles of dirt or soot’. In the process of derivation an adjective suffix *-y*, which conveys the meaning of ‘being characterized by something’, is attached to the noun *smut*. Therefore, *smutty* is an adjective and denotes ‘things characterized by the presence of dirt or soot’. However, the use of *smutty* can be observed in examples **a** and **b** and certain differences in the meaning can be noted. In both examples, the term is used as a modifier of the word *fanfiction*, and hence it is used as an adjective. *Fanfiction* refers to ‘fictional stories written by fans about celebrities or characters from the books, TV shows or movies’. In **a**, we are told that the aforementioned written fiction almost made a person orgasm while example **b** informs us that *smutty fanfiction* is written unskilfully about sex. Thus, it can be deduced that *smutty* denotes ‘being characterized by an adult or explicit content rather than physical dirt or filth’. In addition, In **c**, it can be observed that another slang word studied in this article, the acronym *NSFW*, is connected to the expression *smutty*. *NSFW* frequently plays the role of a trigger word that warns against the content that contains details only meant for adults. Hence, it can be deduced that *smutty* truly denotes ‘things characterised by explicit details’ and that an inferential semantic change occurs. The term is a part of the vocabulary created by the community of *fanfiction* writers and therefore is meant to act as a tool for increasing bonding and intimacy. It is also possible to state that *smutty* is part of a specific

code that performs as a shield from unwanted attention. (twitter.com accessed 10.06.2019, tumblr.com accessed 10.06.2019, instagram.com accessed 10.06.2019)

*a. This JiKook fanfiction I read yesterday was so smutty i almost came.*

*b. I'm never reading smutty fanfiction again. Yall can't write about sex and it shows...*

*c. i uploaded a new chapter of Sinners! - it's smutty so NSFW!*

## **Edgy**

*Edgy* is another example of a slang word created through derivation. The term is created through the removal of the ending from the noun *edge* and followed with the attachment of the adjective suffix *-y* to the mentioned word. The suffix *-y* denotes being characterized by something and results in the creation of adjectives. Thus, *edgy* should be denoting being characterised by edges. However, in examples **a** and **b** quite different meaning can be observed. First, in **a** we are told that being *edgy* is something highly desired: although it can also be seen that being *edgy* often equals being rude or mean. Example **b** shows that an *edgy* person does not like popular things. Hence, we can deduce that being *edgy* means characterized by avant-garde and striking behaviour. It can be stated that an inferential semantic change occurs. The primary meaning of *edgy* is altered by the frequent connotations and context in which the word is used. (twitter.com accessed 10.06.2019, tumblr.com accessed 10.06.2019, instagram.com accessed 10.06.2019)

*a. yall really want to be edgy so much you don't care if you're also rude or mean...*

*b. She always wants to be edgy and criticises everything mainstream but she's not that cool! In fact i think she's pathetic*

## **Borrowing and Backformation**

Borrowing was defined by Yule (2006: 54) as the process of “taking over of words from other languages”. This researcher emphasises that the process of borrowing is

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one of the biggest sources of new words in English. He adds that in many cases the meaning of the word borrowed may differ from the meaning of the word in its original language. There is also another different type of borrowing called a loan-translation or a calque. Yule (2006: 54-55) defines it as “direct translation of the elements of a word into the borrowing language”. An example of this kind of process in English can be a word *superman* which is a direct translation from the German word *Übermensch*.

Backformation as a term was first established in 1889 by the lexicographer James Murray. The name *back derivation* is also used frequently. Backformation is a process in which a new word is established through “[...]deletion of a suffix, or supposed suffix, from an apparently complex form by analogy with other instances where the suffixed and non-suffixed forms are both lexemes”(Bauer 1983: 64). This informs us that not only suffixes can be removed from the primary word but also parts that behave like them. This can be easily observed in the example of the verb *to lace back* formed from the word *laser* which is an acronym for light wave amplification by stimulated emission of radiation. The final part *-er* is not a suffix *-er* “used in forming nouns designating persons from the object of their occupation or labour (*a hatter, a tiler, a tinner, a moonshiner*), or from their place of origin or abode (*an Icelander, a southerner, a villager*), or designating either persons or things from some special characteristic or circumstance (*a six-footer, a three-master, a teetotaller, a fiver, a tenner*).” Backformation is frequently confused with clipping. Both processes shorten the primary word to a shorter form which might be the cause of confusion. However, backformation, in contrast to clipping, not only alters the form of the word but also the word class and meaning. Backformation most frequently results in the creation of a verb from a noun.

Borrowing and backformation are fairly common word formation process in standard English. However, in slang words used on social media sites and applications, no results of processes mentioned before could be found. The two reasons for the lack of examples can be listed. The quality of the proposed terms is insufficient or their meanings are ambiguous. It also can be argued that social media users do not find those processes as useful or creative enough. Thus, it can be stated that in the creation of slang backformation and borrowing are redundant.

## Conclusion

Slang on social media platforms is growing increasingly popular. Therefore, it is crucial to understand the nature of the expressions created there. Unfortunately, slang used on popular social networks continues to be neglected. Samples of slang used in this article were collected from sites such as Twitter.com, Facebook.com, Tumblr.com and Instagram. The aim of this article is to analyze which word-formation processes are used in particular examples of slang and to interpret the semantic changes that occur. The results of the investigation show that users of social media utilize nearly all possible word-formation processes. Compounding and conversion, which are frequently used in standard English, are also reasonably popular in slang. However, derivation seems to be less common and only creates adjectives. Only backformation and borrowing are made redundant. In general, users of social media employ slang to name new entities and novel types of relationships and interactions that do not exist in non-virtual reality. Additionally, slang words often are utilized as a code which enables bonding or warns from many types of contents that one can experience online.

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**Tworzenie słów slangowych w mediach społecznościowych: łączenie, konwersja, wyprowadzanie, zapożyczanie i backformacja jako wykorzystywane procesy słowotwórcze..**