

The Construction of Masculinity in the “Typing Ganteng” Phenomenon on TikTok

Achmad Hidir¹, Rahman Malik^{2*}, T. Romi Marnelly³, Ferdo⁴, Abdillah Habibi⁵

^{1,3}Universitas Riau, Pekanbaru, Indonesia

^{2,4,5}Universitas Sumatera Utara, Medan, Indonesia

*achmad.hidir@lecturer.unri.ac.id; rmalik20@usu.ac.id; t.romi@lecturer.unri.ac.id; ferdoacademicemail@gmail.com; habdillahhh@gmail.com

ABSTRACT

The phenomenon of “typing ganteng” on social media, particularly TikTok, demonstrates that constructions of masculinity can be shaped through digital language styles. This study aims to explore how the “typing ganteng” style, popularized by influencers and content creators on TikTok, shapes representations of masculinity. The method used was descriptive qualitative content analysis, utilizing purposive data from TikTok accounts producing content related to this phenomenon. The results show that through “typing ganteng” content, influencers can establish standards of digital masculinity, as evidenced by stylistic characteristics such as the use of lowercase letters at the beginning of sentences, prolonged vowels, concise typing, and controlled humor. This style of language is considered attractive and masculine by women on social media, encouraging other users to imitate and conform to established norms. Findings indicate that the concept of masculinity in the digital age has shifted from traditional norms to new forms displayed through written interactions on social media. This study demonstrates that language functions as a cultural product that continues to evolve according to social expectations, enabling young men to display and negotiate masculine identities online. The study also highlights that perceptions of masculinity are relative; some male users adopt “typing ganteng” styles to gain social recognition, while others view masculinity as more flexible and individual. This research is expected to enrich sociolinguistic research and provide deeper insights into the relationship between language, gender, and social media culture.

Keywords: construction of masculinity; TikTok; typing ganteng

Konstruksi Maskulinitas dalam Fenomena “Typing Ganteng” di TikTok

Fenomena “typing ganteng” di media sosial, khususnya TikTok menunjukkan bahwa konstruksi maskulinitas dapat dibentuk melalui gaya bahasa digital. Penelitian ini bertujuan untuk mengeksplorasi gaya “typing ganteng” yang dipopulerkan oleh influencer dan pencipta konten di TikTok dalam merepresentasikan maskulinitas. Metode penelitian menggunakan kualitatif deskriptif dengan memanfaatkan data purposif dari akun TikTok yang menghasilkan konten terkait fenomena ini. Hasil penelitian menunjukkan bahwa melalui konten “typing ganteng”, influencer dapat menetapkan standar maskulinitas secara digital, melalui penggunaan huruf kecil di awal kalimat, vocal yang diperpanjang, pengetikan yang ringkas, dan humor. Gaya bahasa ini dianggap menarik dan maskulin oleh Wanita di media sosial sehingga mendorong pengguna lain untuk meniru dan mematuhi norma tersebut. Temuan penelitian menunjukkan bahwa konsep maskulinitas di era digital telah bergeser dari norma tradisional ke bentuk baru yang ditampilkan melalui interaksi tertulis di media sosial. Penelitian ini menunjukkan bahwa bahasa berfungsi sebagai produk budaya yang terus berkembang sesuai dengan harapan sosial sehingga memungkinkan laki-laki menampilkan dan menegosiasikan identitas maskulin secara daring. Studi ini juga menyoroti bahwa persepsi maskulinitas bersifat relatif. Beberapa pengguna laki-laki mengadopsi gaya “typing ganteng” untuk mendapatkan pengakuan sosial sementara yang lain memandang maskulinitas sebagai sesuatu yang fleksibel dan individual. Penelitian ini diharapkan dapat memperkaya penelitian sosiolinguistik dan memberi wawasan yang lebih dalam tentang hubungan antara bahasa, gender, dan budaya di media sosial.

Kata kunci: konstruksi maskulinitas; menulis ganteng; TikTok

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*Corresponding author: Rahman Malik, Universitas Sumatera Utara, Medan, Indonesia
E-mail address: rmalik20@usu.ac.id

INTRODUCTION

Language is the primary means of human communication in everyday life (Fauziah et al., 2021; Mailani et al., 2022). Over time, language continues to change, giving rise to various pronunciation variants and new vocabulary. These changes are influenced by social environmental factors and interactions between language users (Waluyati & Nurhidayatika, 2023). Linguistics, a field of study that specifically examines language in general and traces the dynamics of language change over time (Solihin, 2017; Supriyadi, 2020). One manifestation of this change is the emergence of linguistic phenomena such as slang and slang, which are widely used by the younger generation as a form of expression of identity and social membership (Ami et al., 2023; Conny et al., 2024). Slang or prokem is a non standard language variant often used by individuals in society for specific reasons, such as socializing or joining a particular community (Setiawan, 2019; Masdita & Sawardi, 2023).

Social media is one of the products of the rapid development of information technology (Waskithoaji & Darmawan, 2022). Currently, social media has become the primary means for people to communicate and interact in the digital space (Zuniananta, 2023). The presence of social media not only facilitates entertainment, education, culinary, and recreational activities but also creates unique new communication styles through the various features it offers. This phenomenon aligns with the increasing spread of digitalization, which has become part of everyday life (Malik & Hidir, 2025). In Indonesia, the number of internet users in January 2024 reached 185 million out of a total population of 278 million. This condition indicates that the majority of the population is active on social media. According to the latest survey from the Reuters Institute, social media platforms are the most frequently used tools for accessing news and information (Santika, 2025). WhatsApp is the most popular platform (43%), followed by TikTok with a significant increase, then Instagram (31%) and X/Twitter (13%). This data confirms that social media does not only function as entertainment, but also as the main space for production and distribution of information in contemporary society. According to Reuters Institute analysis, the use of social media has surpassed traditional news sources such as print media and television (Santika, 2025).

In practice, language use on social media has its own distinctive characteristics, especially among young people. This style of language differs from the standard language used in everyday formal communication. For example, the sentences " *gue lagi fine dining di resto,*" or " *Gue lagi vacation sama keluarga, hbu?*" demonstrate code mixing and the use of abbreviations typical of social media. When used in direct interactions, this style of language has the potential to lead to miscommunication. From a linguistic perspective, this phenomenon demonstrates that although sentence structure does not always conform to syntactic rules, it has distinctive pragmatic and ideological value. This type of language variation is now widely recognized and used by the younger generation, including in the form of slang terms (Azizah, 2019).

Digital interactions are characterized by code mixing, creative abbreviations, and pragmatic language choices, which serve to signal social identity and group membership (Asdah & Safitri, 2025; Nafsyah et al., 2022). For example, in the sentence " *gue lagi fine dining di resto,*" the phrase "fine dining" is inserted to add a different nuance to the overall utterance. This use of foreign languages is generally influenced by environmental and social factors, as well as identity needs, particularly among young people (Asdah & Safitri, 2025). Furthermore, the phenomenon of " *Bahasa Jaksel*" (South Jakarta Language) combines Indonesian and English to express a modern and urban identity (Azizah, 2019). With the development of social media, this form of code mixing has become increasingly popular (Julita, Nasution, & Mahmud, 2021; Putra & Yuliana, 2023). Androutsopoulos, a German linguist, stated that language in the media is no longer the same as everyday standard language because communication patterns have been mediated by technology, thus giving birth to new, very diverse language styles (Asdah & Safitri, 2025).

On social media platforms like TikTok, many influencers produce content containing standardized language standards about what people “should” use. One form of this standardization is related to the construction of male identity, namely the phenomenon of “typing *ganteng*.” This term refers to a male typing style in social media conversations that is considered more attractive to the opposite sex through certain characteristics, such as not using capital letters at the beginning of sentences, not abbreviating words unnecessarily, writing neatly, and using the Enhanced Spelling System (EYD) correctly (Aroma, Murdiati, & Hamandia, 2025; Rambe et al., 2024). The “typing *ganteng*” trend was first popularized on TikTok by the account @Ivanlanin, who later became known as the “National typing *ganteng* Father” (Setiawan, 2023).

In fact, gender representation and categorization in various media have been widely demonstrated through films, advertisements, and other forms of media (Ong et al., 2024; Siswoyo & Asrita, 2021). In the context of language, social media demonstrates differences in communication styles between men and women. Men are often depicted as using direct, clear, and formal language, while women are more associated with empathetic, emotional, and informal language (Agata & Saifullah, 2022). This social construction is inseparable from the role of influencers in shaping linguistic discourse associated with masculinity and femininity (Rosyidah & Nurwati, 2019; Wahyuni, 2024). Therefore, the study of gender and language cannot be separated, as both are closely related to social representation and identity. The phenomenon of “typing *ganteng*” is one example of masculine language styles being reproduced and standardized through linguistic practices on social media.

Masculinity refers to the traits typically possessed and expected of men, making it a social construct within the individual male in society. Some examples of masculine traits are courage, assertiveness, rationality, and strength (Nugroho, et al., 2023). According to Carrie Paechter, a person's masculinity is demonstrated according to the social context they are facing (Asmarani, 2022). Sheila Jeffreys, a gender expert, states that masculinity or gender construction as it has been described is actually the result of an individual's interactions with others (Asmarani, 2022). Judith Butler, a feminist and philosopher, adds that gender construction has been created unconsciously by society itself (Butler, 1988).

Although the “typing *ganteng*” phenomenon is a relatively new topic, having only emerged in early 2023, several previous studies have addressed similar issues and inspired the author to examine this topic. The first study was conducted by Aroma et al., (2025). This study explored how typing style on WhatsApp influences the formation of relational relationships. The results showed that casual typing styles, such as the use of emojis and abbreviations, tended to strengthen relationships between users, while formal language styles actually created distance and potential misunderstandings. This finding opens up the possibility that certain typing styles can be symbols of attractiveness, although this study did not further explore its relationship to masculinity.

The second study, conducted by Agata & Saifullah (2022). This study used the Computer Mediated Discourse Analysis (CMDA) method to examine language variety in Instagram captions on makeup and gender. The results showed similarities and differences in language styles between men and women. For example, male beauty influencers tend to use more direct language, although in certain contexts they also adopt a feminine style to suit their predominantly female audience. This study emphasizes the importance of social context in determining language variation, but does not yet address how language variation can explicitly shape constructions of masculinity.

The third study, conducted by Wilmanda & Hariyanti (2025). This study analyzed the role of the TikTok account @cadburylemonade in shifting beauty standards in Indonesia using Norman Fairclough's critical discourse analysis. The results showed that beauty is understood not only from a physical perspective, but also from speech style, personality, and self confidence. These findings confirm that social media has the power to shape certain social constructs through the role of influencers and their content.

Based on these studies, the authors attempted to complement and expand on previous studies. While the three previous studies discussed the phenomenon of language style on social media, they did not specifically examine the social construction of masculinity in the "typing *ganteng*" phenomenon. Therefore, this study is deemed important to understand how the "typing *ganteng*" phenomenon popularized by TikTok influencers plays a role in shaping representations of masculinity in the digital space. This study aims to describe the forms of language use in the "typing *ganteng*" phenomenon and analyze how this language style is perceived as a symbol of masculinity. The results are expected to complement previous research and enrich understanding in linguistics, particularly sociolinguistics, by highlighting the relationship between language, gender, and social media.

METHOD

This study uses a qualitative research method with a content analysis approach. A descriptive qualitative approach is a research method that produces explanations of data originating from a particular phenomenon or event as it is, without any interpolation or intervention from the researcher (Alaslan et al., 2023). The descriptive qualitative method with content analysis is used to explain the phenomenon of "typing *ganteng*" on the social media platform TikTok. The content analysis method was chosen because this research method is suitable for exploring the meaning behind communication between individuals by considering the background or specific meaning of individuals who communicate with each other through text on a particular medium (Lestari et al., 2024; Nafsyah et al., 2022; Rozali, 2022; Sumarno, 2020). Content analysis is used to explore texts consisting of specific vocabulary related to "typing *ganteng*" in user generated content on TikTok, specifically to analyze the construction of masculinity contained in "typing *ganteng*" content on TikTok.

The research informants were videos uploaded by TikTok users discussing "typing *ganteng*". Three videos were selected for analysis, the selection was based on purposive sampling with the following criteria: (1) the informants created content and uploaded videos to TikTok; (2) the videos explicitly discussed "typing *ganteng*;" (3) the involvement of potential informants was considered, including the number of likes, comments, bookmarks, and shares. Thus, the videos used as samples were videos that were still widely discussed and received various responses from the TikTok user community. In addition, the content analysis conducted was still relevant and a hot topic to date. Based on these criteria, three TikTok accounts were selected, namely @fara.olivia, @sobatkeren.id, @tendico.gau.

After the sample selection was determined, the researcher sent direct messages to the accounts to request permission to use them as research objects. After permission was obtained, the research proceeded to the next stage, namely data collection. Data was collected manually by taking screenshots of the "typing *ganteng*" content from the three selected TikTok accounts. There are two data sources for this research, namely primary data obtained by recording videos uploaded by TikTok users discussing "typing *ganteng*". The data includes user usernames, video content, video screenshots, and descriptions of the "typing *ganteng*" videos. Secondary data was obtained from journals, websites, books, and other supporting materials to explain the arguments in the text. Data collection was carried out for one month, namely April 2025 using a device owned by one of the authors.

Data analysis was conducted in six stages of content analysis, namely unitizing, sampling, coding, reducing, inferring, and narrating (Krippendorff, 2018; Lestari et al., 2024). In the unitizing stage, the author searched for and collected data that met the author's criteria. This unitizing stage was conducted using a device with the TikTok application from the author. Next, in the sampling stage, the author selects a representation of the collected data. In this stage, only three videos that best meet the previously established criteria were found. In the coding stage, the researcher records

the texts and data from the samples, including usernames, content, and relevant information for this study. This coding stage is conducted using the researcher's notebook. The coding stage begins by recording the identity of the account being studied, a transcript of what the content creator conveys in the content, the release date of the content, the number of likes and shares, and the responses from various viewers to the content in the comment section. After that, the author grouped the recorded data and categorized them into several categories, such as informant identity containing the informant's username, content containing transcripts of what the content creator said in their video, and so on. In the reducing stage, the writer simplifies the data obtained by removing data that is not relevant to the research problem. Then, in the inferring stage, the writer draws conclusions after interpreting the available data using sociological theories. Finally, in the narrating stage, the writer describes the data obtained along with the results of the writer's analysis through this paper.

Data validity was maintained through source triangulation and theory triangulation techniques combined with expert discussions. Source triangulation was conducted by collecting data from three different TikTok accounts to obtain diverse perspectives on the "typing *ganteng*" phenomenon, while theory triangulation utilized multiple theories, including hegemonic masculinity theory Connell (2005) and gender performativity theory Butler (1988) to strengthen the analytical interpretation. Researchers also repeatedly checked the data and classification results to ensure consistency.

RESULT AND DISCUSSION

Many users have recently joined TikTok, but not all of them discuss "typing *ganteng*" as the study objectives require. Based on the informant criteria outlined earlier and the research team's tracking of informants, three TikTok users were identified as the most suitable informants. These three users actively discussed "typing *ganteng*" throughout the study period. The three informants are as follows.

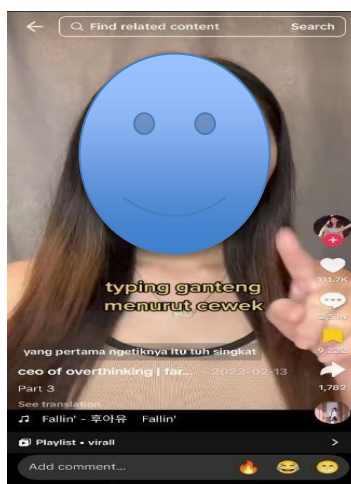


Figure 1. Content 1: Video "Characteristics of Typing *Ganteng* According to Girls"

Source: @fara.olivia, onTiktok (accessed, April 2025)

The video content 1, titled "Characteristics of Handsome Typing According to Girls" uploaded by the TikTok account @fara.olivia shows significant popularity with 1.7 million views, 117,100 likes, 2,514 comments, 9,222 saves, and 1,782 shares. The account @fara.olivia, which has 63.6 thousand followers, consistently discusses topics of relationships, lifestyle, and beauty, making it an influential voice in discussions about standards of digital masculinity. In this 27-second video, the creator claims to represent a female perspective on the standards of "typing *ganteng*" for men.

This content presents two main criteria that men must meet to be labeled “handsome” in digital communication.

The first criterion presented emphasizes the importance of communication that is “brief, clear, concise, and to the point.” The creator explicitly rejects a long-winded communication style or sending messages in separate chat bubbles. As explained in the video: “*Yang pertama, ngetiknya itu singkat, jelas, padat. Terus, juga nggak yang bertele-tele gitu, ngirimnya nggak yang satu bubble satu bubble. Tapi rinciannya itu harus santai gitu loh.*” (First, the typing must be short, clear, and concise. Also, don't be too wordy, and don't send it one bubble at a time. But the details must be clear). This standard reveals a construction of masculinity that adopts classically masculine attributes: efficient communication, minimal emotional expressivity, no-nonsense, and goal-oriented. The expectation for men to adopt a “to the point” communication style reflects an ideology of hegemonic masculinity that emphasizes rationality, emotional control, and efficiency as markers of ideal masculine identity.

The second criterion reinforces the restrictive construction of masculinity through the regulation of laughter expressions in text. The creator sets a strict rule: “*yang kedua, kalau ngetik ketawa tuh, wkwk aja cukup gitu, ga usah yang haha, hehe, wkawka. Udah cukup wkwk aja*” (Secondly, if you type laughter, just 'wkwk' is enough. No need for haha, hehe, or wkawka. Just 'Wkwk' is enough). From a sociolinguistic perspective, the use of “wkwk” as an expression of laughter is a form of code-mixing that mixes formal Indonesian with informal slang or slang. Code-mixing, defined as the use of a dominant language interspersed with elements from another language, functions in this context as an insertion to convey meaning more precisely and concisely according to prevailing trends (Amriyah & Isnaini, 2021; Asdah & Safitri, 2025; Dahniar & Sullistyawati, 2023). This regulation of laughter expression implies that spontaneity and excessive playfulness are considered inconsistent with the ideal masculine image. The shorter and more concise a person's typing, the higher their masculinity is assessed. This suggests that the use of code-mixing in the context of “typing *ganteng*” functions as a strategy for projecting a certain social status; men are required to project a cool and assertive image through restrictions on digital expressiveness (Aulia, Susanto, & Nur, 2022).

The video ends with a statement that emphasizes the normative function of the standards presented: “*Kalau lu melakukan hal yang tadi gua sebutin, bisa jadi lu bakal disebut udah ngetik ganteng menurut cewe*” (If you do what I just mentioned, you might be called handsome by the girls.) This statement reveals a social validation mechanism where men are expected to meet certain standards of digital communication to gain approval from women. This content contributes to the formation of a new norm that masculinity is not only performed in face-to-face interactions, but also through digital communication practices. The standard of “typing *ganteng*” becomes a new form of gender performativity, where masculine identity is constructed and validated through repeated communicative acts in digital spaces (Butler, 1993).

Figure 2 is the second piece of content analyzed was a 10-second video titled “3 Cara Biar Typing Lu Ganteng Menurut Pandangan Cewek-Cewek” (3 Ways to Type Like a Pro According to Girls), uploaded by the TikTok account @sobatkeren.id. This account, with 41,400 followers, frequently discusses lifestyle and fashion topics. The video garnered significant attention, garnering 6.3 million views, 185,800 likes, 2,595 comments, 21,400 saves, and 2,698 shares. The video presented three practical tips on how to type in a way that is considered “handsome” or attractive, claiming to represent a female perspective.

The first criterion emphasized that men should begin text messages with lowercase letters, not capital letters. The creator gave the example of “*habis ini mau ngapain?*” (correct) versus “*Habis ini mau ngapain?*” (incorrect), noting that the use of lowercase letters conveys a more relaxed and casual impression. This practice, while deviating from standard writing conventions, is positioned as a valuable aesthetic because it signals sociability, casualness, and uniqueness. From a linguistic

perspective, it constitutes a form of lexical modification that challenges the norms of formal Indonesian orthography. This deviation from convention is interpreted as a symbolic strategy to project a masculinity that is casual, open, and yet still attractive.

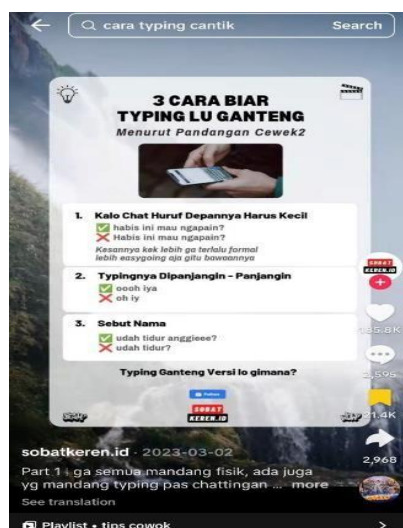


Figure 2. Content 2: Video “3 Ways to Type Like a Pro”

Source: @sobatkeren.id, on Tiktok (accessed, April 2025)

The second criterion emphasizes word elongation, particularly of vowels, to create a friendly and warm impression. The creator contrasts “*oohh iya*” (ideal) with “*oh iy*” (not ideal). In contrast to classical masculinity, which tends to be rigid and minimalist, this style associates masculinity with humility, openness, and attentiveness while remaining concise. Previous research Anasti, Ridanta, & Ramadhan (2020) also highlighted the phenomenon of vowel elongation as a characteristic of digital communication among adolescents, particularly on platforms like TikTok. In this context, vowel elongation functions as a sociolinguistic strategy to signal empathy and intimacy, thus emphasizing that masculinity is not always synonymous with rigidity but can be manifested through flexible and expressive language.

The third criterion highlights the importance of addressing the interlocutor's (woman) name directly, often accompanied by vowel elongation, such as “*udah tidur anggieee?*” (already asleep, Anggieee?) rather than “*udah tidur?*”, (already asleep?). This indicates that ideal masculinity is not only constructed through a cool and dominant image, but also through the ability to establish intimacy and personal presence in digital communication. By addressing names, men are constructed as sensitive, emotionally present, and communicative. This aligns with the findings of Balqissyah, Siregar, Khairani, et al., (2024), who demonstrated that the use of informal and personal language can create emotional closeness and closer relationships in digital communication.

Overall, these three points demonstrate an effort to construct ideal communication standards for men to adopt in order to create a cool and masculine image. The three criteria presented in this content demonstrate a different construction of masculinity compared to the first content. While the first content emphasizes efficiency, rationality, and emotional control, the second emphasizes flexibility, emotional sensitivity, and relational closeness as aspects of digital masculinity. Through the use of lowercase letters, vowel elongation, and the pronunciation of names, masculinity is constructed not only as a cool and authoritative figure, but also as a friendly, caring, and emotionally responsive figure. Thus, the phenomenon of “typing *ganteng*” demonstrates that deviations from formal linguistic norms can function as performative acts, repeatedly shaping masculine identities in everyday digital communication practices on TikTok.



Figure 3. Content 3: Video “Typing Ganteng” that makes girls *baper*
Source: @tendico.gau, on Tiktok (Accessed, April, 2025)

The content titled “*Typing Ganteng yang Bikin Cewek Baper Semaleman*” was uploaded by the account @tandico.gau, a TikTok account that often discusses relationship topics, especially in the context of romance and love, with 66,600 followers as of April 2025. The content includes photos; the creator attached two photos. The first photo features the title mentioned above, while the second photo contains the main discussion of the content, which consists of tips that men should follow to create an ideal typing style in order to build a better self-image and attract the attention of the opposite sex. This content has garnered 168,800 views, 3,806 likes, 21 comments, 1,246 saves, and 163 shares.

The points raised by creator @tandico.gau are similar to those raised by other creators previously. He highlighted four main points: First, start sentences with lowercase letters, not uppercase letters, as stated in the content: “The first letter must be lowercase,” accompanied by examples: “*Hai, Sbb ya tadi lagi sibuk?*” (Hi, sorry for the late answer, are you busy?) it’s incorrect and “*hai, sbb ya tadi lagi sibuk?*” (Hi, sorry for the late answer, are you busy?), it’s correct. Second, use short letters only when sending messages intended to make someone laugh, as stated in the content: “If you’re laughing, just use short letters,” accompanied by an example: “*wkwkwkwkwkwkw*” as an incorrect example and “*wkwk*” as a correct example. Third, do not be too formal when sending text messages, as written in the content: “*Jangan kaku pliss*” (Don’t be too formal, please),” accompanied by an example: “*Selamat pagi, kamu udah makan belum nih?*” (Good morning, have you eaten yet?)” as an incorrect example and “*hai, dah makan belum kamuu?*” (Hi, have you eaten yet?)” as a correct example. Lastly, increase the number of vowels in sentences, as stated in the content: “Use more vowels,” accompanied by an example: “Hi, what’s up?” as an incorrect example and “*haaii*, what’s up?” as a correct example.

The use of abbreviations such as “sbb” (*sorry baru balas*) and the form “wkwk” reflect the practice of loose slang, not bound by standard structures, and full of abbreviations (Panggabean, 2021). This choice of slang demonstrates a blend of formal and informal registers to construct an appealing image. In line with Sabrina (2021) lexical forms like “wkwk” convey a relaxed, humorous, and entertaining impression, thus being constructed as part of a lighthearted and relaxed digital masculinity. Other strategies, such as lowercase letters at the beginning of sentences or vowel elongation, demonstrate language modifications that function as communicative strategies. This type of code-mixing practice is not simply careless but is imbued with meaning in the formation of identity, language ideology, and social roles (Janeeta, Jamshed, & Shakir, 2025). Similarly, lexical interference in the form of inserting informal elements into formal sentences, serves to emphasize a friendly, relaxed, and approachable male persona (Firmansyah, 2021).

Overall, this content demonstrates that the construction of digital masculinity rests not only on emotional efficiency or flexibility, but also on the ability to manipulate language registers. Deviations from standard norms thus operate as performative strategies that repeatedly shape the “typing *ganteng*” image in everyday digital interaction.

Discussion

Based on content analysis conducted by the writing team through six stages, namely *Unitizing, Sampling, Coding, Reducing, Inferring*, and finally *Narrating* (Krippendorff, 2018; Lestari et al., 2024). These stages were followed, summarized, and simplified, resulting in new insights that the ideal construction of a language is not always determined by the extent to which words conform to the writing structure or grammatical rules agreed upon by the general public. Words such as “*hai, kepo, lebai, alai, kids zaman now, gabut*” and so on are difficult to understand for the older generation of the 1970s and 1980s. Only the current generation understands these new words. The correct use of Indonesian that conforms to the general rules taught by formal teachers in schools does not apply in the context of language on social media.

We know that in today's digital age, people are connected to the internet and their devices, so this communication inevitably involves more time spent interacting through social media (Malik & Hidir, 2025; Wang & Elfira, 2024). In this context, people often find themselves trapped in a hyperrealistic world where things considered odd become reality and are seen as following the latest trends. In this era, humans have reversed existing norms, which are seen as a form of progress. This is also evident in their current communication patterns. Social constructs and standards have also evolved alongside technological advances, especially in the field of communication. Today, communication no longer requires face-to-face interaction or the same time and space. This pattern disrupts the social order of society. This includes virtual communication which is increasingly sophisticated and popular among young people.

This shift in communication patterns is in line with what Androutsopoulos has studied. He argues that media significantly alters the language patterns used by humans, where typing styles and media-mediated language differ from those in everyday offline interactions. According to him, media can shape a person's communication style when interacting with others in a particular platform (Asdah & Safitri, 2025). From a sociolinguistic perspective, the “typing *ganteng*” phenomenon can be understood as an outcome of how TikTok users form new language patterns, a process that Androutsopoulos refers to as “mediatization” (Asdah & Safitri, 2025). In this case, typing styles are not merely individual choices but are influenced by the presence of influencers within TikTok, which in turn shapes broader communication patterns among its users.

Furthermore, the concept of masculinity has also changed, especially in patterns of interaction and communication in written language. In the past, written communication was limited to sending letters through the post office, which took a long time to reach their destination. Today, written communication is instant and can be read immediately by the recipient. Communication patterns have also changed, where things that were once considered private are now public and easily accessible to anyone. Communication patterns that were once private are now increasingly open and public. As a result, the construction and standards of masculinity have changed. The results of this study indicate that the benchmark for masculinity no longer exists only in direct interactions but also in the virtual world, namely how a person manages impressions through the way they speak, write, or interact in online spaces.

The points above reinforce the explanation that the ideal writing style (previously only written in private letters) for men is indeed real and easily commented on by the public, especially by women as the recipients of these messages. From these points, we realize that there are rules and boundaries established by creators, and these boundaries are interpreted as benchmarks for evaluating how “handsome” someone is. “Handsomeness” or attractiveness in this context is measured

through characteristics reflected in typing style, such as cool, firm, caring, sensitive, protective, and so on. Typing styles that effectively represent masculine attributes are considered to have a unique appeal to the opposite sex who reads them. The formation of these standards also shows that the portrayal of masculinity can be expressed not only in the real world but also in the form of text in virtual spaces.

This allows everyone to strive to present an ideal masculine image when communicating with others through text messages, not because they actually possess those masculine traits, but solely to meet social expectations of what is considered masculine typing style. This reinforces the idea that masculinity is inherently performative. As Paechter states, people always present a masculine or feminine image by altering their behaviors to better suit the context of the situation they are facing. The tendency for individuals to follow standards established by such content also aligns with Jeffreys' view that masculinity and femininity are essentially behaviors learned through daily interactions with various parties (Asmarani, 2022). In this context, the interaction between content viewers and content creators who disseminate content such as "Tips for typing with an attractive appearance," which contains norms related to masculine attributes, will create new norms and ideal standards for the concept of masculinity in society, in this case social media users, including TikTok users who watch such content. This means that socialization patterns through social media also contribute to changing the structure, norms, and concepts of certain aspects within the cultural realm of society. This study supports Butler (1993) argument that speech can be expressed through various media, and ultimately, language can be used to shape and transform identities and social relationships, even gender concepts can change through social discourse. Thus, "typing *ganteng*" is gradually changing the gender concept of masculinity. Furthermore, Butler explains, "...fails to sustain the identity of the body within the terms of cultural intelligibility; body parts disengage from any common center, pull away from each other, lead separate lives, become sites of phantasmatic investments that refuse to reduce to singular sexualities" (Butler, 2021).

The point is that the concepts of masculinity and femininity will no longer be singular but will change over time. The phenomenon of "handsome typing" may well change the concept of masculinity. This finding somewhat contradicts the argument developed by Connell (2005), who explains "Another political alternative is provided by counter-hegemonic movements opposed to the current world gender order and the groups dominant in it. They are sometimes associated with the promotion of new masculinities, but also address masculinity as an obstacle to the reform of gender relations".

Any form of global trend, including social media, will change the concept of gender relations, but will still maintain the concept of masculinity, where the concept of masculinity that describes the ideal man remains the same and will not change these relations. However, as social media content becomes increasingly popular across various platforms—which the author happened to study through TikTok accounts—this phenomenon is likely to emerge on other social media platforms such as Instagram, X, Pinterest, Facebook, and others. Through these media, new norms about masculinity have emerged. Users of social media platforms, in this case TikTok, may not be aware of the essence, representation, or construction of masculinity in the content they consume. However, by consuming and interacting with this content, they adopt and accept these social norms as part of the standards they believe in. This aligns with Butler's perspective that gender construction is inherently created by society itself, although the process of its formation is often unconscious (Butler, 2021). For a long time, the hegemony of masculinity has been unconsciously accepted, where men are considered superior to women. Such gender relations are greatly enjoyed by men, but findings also show that not many men actually meet these standards of masculinity. As stated by Connell "Normative definitions of masculinity, as I have noted, face the problem that not many men actually meet the normative standards. This point applies to hegemonic masculinity. The number of men rigorously practicing the hegemonic pattern in its entirety may be quite small. Yet

the majority of men gain from its hegemony, since they benefit from the patriarchal dividend, the advantage men in general gain from the overall subordination of women (Connell, 2005).

Connell (2005) statement clearly shows that the hegemony of masculinity is very beneficial to men, but in reality, not many men meet the criteria. This finding explains that men must meet certain criteria desired by women in order to be considered masculine. Therefore, the following are some excerpts found from comments made by men on the accounts they commented on:

Those that are pro/supportive/confirming, for example:

1. Account @kiraa.blitz = *"It's a fact, I type like that anyway, haha"*
2. @Rado_kun: *"It needs to be learned to become handsome 😊"*

Those that are contrary, for example:

1. Account @si_aldiii: *"Just be yourself"*
2. Account @jujualann: *"Just be yourself, you're handsome in the eyes of the right person"*
3. @wira: *"The point is just be yourself, bro"*
4. @cigaftersegsz: *"Being yourself is better"*

From several excerpts of comments by male users who read the content, opinions were divided: some agreed, considering it a new inspiration to follow in order to appear masculine, while others disagreed, viewing masculinity as a relative concept. This reflects assertion that the language used by a gender group manifests its efforts to meet prevailing social expectations (Connell, 2005). In the case of "typing *ganteng*," users adopt this typing style to align with social expectations of masculinity, aiming to be perceived as masculine men, which constitutes a form of performative gender expression on social media.

These findings indicate that the concept of masculinity differs significantly when understood through the lens of gender sociology in higher education versus society at large. Among younger generations today, the meaning of masculinity has shifted, as evidenced by the content analyzed. This shift diverges from traditional language norms and structures: sentences often begin with lowercase letters, and abbreviations are used that may be unfamiliar to some audiences. Despite violating conventional rules, these unconventional practices are established by content creators as "cool" and ideal. TikTok creators have thus successfully set new linguistic standards, where nonstandard language forms are valorized as markers of digital masculinity. This demonstrates how language, as a cultural product, continues to evolve toward convergence with social practices.

CONCLUSION

This study examines the phenomenon of "typing *ganteng*" on TikTok as a form of digital masculinity. Findings indicate that the concept of masculinity in the digital age has shifted from traditional norms to new forms displayed through written interactions on social media. TikTok content creators have established unconventional language standards, such as the use of lowercase letters at the beginning of sentences, prolonged vowels, concise messages, and controlled humor, which are considered markers of masculinity. This study demonstrates that language functions as a cultural product that continues to evolve according to social expectations, enabling young men to display and negotiate masculine identities online. The study also highlights that perceptions of masculinity are relative; some male users adopt "typing *ganteng*" styles to gain social recognition, while others view masculinity as more flexible and individual. This study has limitations, including its focus on only one social media platform and a limited number of primary sources. Future research is recommended to examine digital masculinity on other platforms, explore broader sociocultural contexts, and examine how language practices continue to shape gender identities.

This research is expected to enrich sociolinguistic research and provide deeper insights into the relationship between language, gender, and social media culture.

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