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## When Words Fail, Memes Speak: The Weird and Wonderful Ways of Expressing Emotions

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### Article Details

### ABSTRACT

**Keywords:** UInternet memes, Sociolinguistics, Globalization, Cultural Negotiation

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This study examines internet memes as sociolinguistics artifacts that reflects the globalization's impact on digital communication. Applying Jan Blommaert's Sociolinguistics of Globalization framework, this research examines how memes promote linguistic adaptation, cultural negotiation, and transnational trends. An in-depth qualitative research approach was adopted, utilizing content analysis to examine the meaning-making processes used within viral memes. The selected data set comprised of 50 memes collected from Instagram, TikTok, and Pinterest and some generated using ChatGPT on topics such as linguistic adaptation and globalization. Only memes that have appeared in the past three years upon were taken into consideration, as these represent the contemporary digital discourse within which economic acts shaped by globalization occur. The analysis shows how memes draw on multiple linguistic resources in forms of code-switching, hybrid language forms, and localized adaptations in demonstrating how digital users interact with and alter global cultural flows. Thus, these findings widen the horizons of digital sociolinguistics in depicting how Chat memes serve as a vibrant space for linguistic innovation and cultural interaction.

## INTRODUCTION

The way people communicate has drastically evolved in the present age with the emergence of memes serving as a weird and wonderful way of sharing emotions and experiences and thoughts in the online and real-world discourse. Images, videos, or text-based posts that are shared, modified, or adapted by their users can allow one to pack an expression of multimodal communication colliding with strands like humor, satire, or intertextuality. Memes go beyond entertainment; they are viewed as linguistic artifacts that both reflect and shape cultural narratives, social ideologies, and political discourses. With global reach, digital communication has allowed memes to cross linguistic, territorial, or national boundaries, adapt to different sociocultural contexts, and evolve through user participation.

One consequence of the growth of social media platforms such as Instagram, Tiktok, or Facebook, has been rapid distribution of memes in diverse communities. These digital arenas serve as transnational spaces for users to make sense, negotiate linguistic norms, and participate in cultural flows. Memes work in the construction of online identities, decide politically and socially contested debates, and serve as medium for collective expression. In the study of memes from a sociolinguistics perspective, one needs to look at linguistic adaptation, semiotic features, and the role they play in online discourse.

To understand the role of memes as digital instruments of a language, this study adheres to Jan Blommaert's (2010) *Sociolinguistics of Globalization*. Blommaert's theory stresses polycentricity, understood as the coexistence of multiple centers of meaning, as well as scale-shifting, i.e., the phenomenon whereby a localized linguistic expression gains global relevance. This study thus analyzes the ways the memes operationalize linguistic adaptation through code-switching, translanguaging, and localization of global formats, contributing to the unfolding of digital sociolinguistics processes.

Qualitative discourse analysis is used to study a corpus of 50 memes from the Internet. The dataset has been generated with the help of ChatGPT-4 to ensure the thematic relevance of memes as well as their diversity in terms of linguistic and cultural representations. The categorization and analysis of these memes articulate their role in meaning-making, digital ethnography, and social commentary, where qualitative content analysis observations of user engagement with memes are key analytical methods.

The contribution of this research to sociolinguistics is to demonstrate how memes act as living linguistic entities for global digital communication. The mechanisms of how memes undergo creation, sharing, and reinterpretation provide insights into their role in shaping online discourse and cultural narratives. The findings will illustrate the sea change of digital communication, the relation between language and multimodal content, and the global impact on linguistic practice among online communities.

## LITERATURE REVIEW

Internet memes, as defined culturally-replicator theorist Richard Dawkins back in 1976, have graduated into a primary form of digital interactions. Beyond being visual representations of units of cultural transmission as Dawkin indicated, memes in their current form have come to become powerful instruments through which humor, expression of emotions, and societal commentary are displayed. From being very simple emoticons like Scott E. Fahlman's 1982 smiley face ":-)", they have graduated to increasingly complex multimodal texts (Davison, 2020; Akram, 2022) those are shaping as well as reflecting contemporary discourse.

Scholars employ a variety of theoretical tools such as public spheres (Habermas) and mass culture (Macdonald, Adorno) to analyze memes, recognizing their very core role in shaping discourse, identity collectivism, and even mobilizing political action. Barclay and Downing (2023) explore an encompassing transhistorical engagement through art memes of the past, reformulating emotions from the past toward digital self-expression in the present. According to Lestari et al. (2024), the embedded satire function of memes becomes a means towards ironic critique-and thus rereading-discourse as irony, humor, and cultural subversion. Truly dynamic digital artifacts, memes-influence, become tools for political resistance, the critique of society, and the establishment of online identities (Korolova & Hrymaliuk, 2023).

The Sociolinguistics of Globalization, as theorized by Jan Blommaert and Re Witee, provides a relevant framework for analyzing memes in a globalized digital context. According to Blommaert (2010), therefore, the transformation of language and communication is expressed through the phenomena of mobility, inequality, and digitalization. The multi-centered, where several centers of meaning refer to the interpretation, and the other is scale-shifting, where expressions of local relevance receive global importance, are well represented by memes. Through different multimodal strategies-combination images, text intertextuality-memes transcend lingual bounds and even national borders, illustrating how digital semiotics operate at the transnational network level.

Memes negotiate social meanings in digital culture, influence political discourse, reshape collective identity, and reinforce cultural narratives. As entertainment and political commentary, memes will reflect the new dimensions in both digital interaction and linguistic globalization, making them well worth studying in the sociolinguistics of the new age of the internet.

## **RESEARCH METHODOLOGY**

To study how internet memes function as sociolinguistic artifacts within the frame of the Sociolinguistics of Globalization (Blommaert, 2010), the study adopts a qualitative research methodology. Given the fluid and dynamic nature of language in digital spaces, qualitative approaches allow for derivation into how memes create meaning, engage audiences and changes across various sociocultural contexts. In contrast to other data that reports numerical trends and statistical patterns as seen in quantitative methods, qualitative research prides on context-dependent language features, humor, and intertextuality-the very important aspects in meme communication.

A framework that corresponds to Sociolinguistics of Globalization interests so much because of how resources in language circulate in transnational digital spaces and how they are altered in meaning across cultural and linguistic boundaries. The memification of highly mobile digital texts, Blommaert's concepts of scale, mobility, and polycentricity take the idea further towards a model of language as not static but shaped by multiple centers of authority: online communities and digital subcultures. This perspective enables the study to investigate how memes recontextualize language, use multimodalities to evoke humor, and style lifestyles involved in the global discourse but specific to localized meanings.

Thus, systematic attention to the semantic sociolinguistic features forms the basis of qualitative content analysis as the research method. This provides detailed explorations of linguistic patterns, multimodal elements, and cultural references within memes.

## **DATA COLLECTION**

Memes would be collected for this study from the most well-known memes websites: Instagram, tiktok, and pinterest. These websites are the primary grounds of circulation and activity among users, and this data consists of 50 memes categorized under language adaptation-humor, social commentary, and localization of global formats. Such purposive

sampling as it relates thematically to sociolinguistics globalization, digital identity formation, and cross-cultural communication made selections of the memes, which are mainly the latest ones within the three-year limit to capture current linguistic and cultural trends.

## **RESEARCH OBJECTIVE**

1. To explore how linguistic adaptation takes place in internet memes via code-switching, hybrid language varieties, and various localization techniques within digital communication.
2. To view internet memes from the perspective of scholarship and culture spreading across nations rent across cultural divides in order to function as agents of globalization toward the digitalized cultural sphere, thus initiating processes of globalization.
3. To analyze how viral memes affect internet discourses and identity formation and investigate how users engage with memes to work with meaning, humor, and social commentary in different online spaces.

## **RESEARCH LIMITATIONS**

The dataset consists of 50 memes that were curated through ChatGPT-4, which may not give a full account of the vast and dynamic nature of the meme. Purposively sampled, while relevant, the small dataset may not provide for accounting any variation in linguistic adaptation and sociocultural influences. Therefore, outside the larger context of meme culture, this constitutes the limitations of this analysis.

The present study focuses on memes produced on major social media platforms like Instagram, Pinterest, and TikTok; however, memes also thrive on several other platforms, including Facebook, Discord, and niche forums, which fall beyond the purview of this analysis.

Interpreting localization and linguistic adaptation may inevitably involve some bias due to the researcher's linguistic background and cultural orientation. Some humorous aspects or subtlety may also not be picked up by the interpretations.

## **THEORETICAL FRAMEWORK**

The Sociolinguistics of Globalization framework, as offered by Blommaert (2010), provides a critical approach through which language practices are shaped by global flows of communication, mobility, and technology. This approach challenges classical, fixated notions of language to emphasize mobility, scale, and polycentricity-these key concepts explain how linguistic resources are perceived to have different meanings when they move across differing social and digital spaces. Blommaert stresses that language is stratified and not equally

available, whereby its interpretations depend upon the speaker's access to different kinds of linguistic and cultural capital. With respect to digital discourse, scales relate to memes that operate locally, and globally, taking on different meanings in various socio-cultural settings. Polycentricity, just like that, emphasizes how multiple centers of authority include social media communities and digital influencers that create norms and circulate language online. This gives an important lens through which memes as transnational linguistic artifacts can be studied, as they evolve through humor, intertextuality, and adaptation as they traverse the digital sphere. By virtue of the application of Sociolinguistics of Globalization, this study reveals how internet memes respond towards developing digital identities, cross-cultural discourse, and recontextualized perspectives of global narratives.

## DATA SET

Category	Meme Description	Sociolinguistic Feature
<b>1. Code-Switching &amp; Hybrid Language (12 Memes)</b>		
Pawri Ho Rahi Hai	Phonetic distortion of "party" in Roman Urdu	Linguistic adaptation, phonetic shift
Bhai, ye kya scene hai?	Mix of English and informal Urdu	Code-switching, online slang
Mehnat Kar, Hasad Na Kar	Roman Urdu phrase, motivational tone	Digital proverb formation
Mujhe nahi pata, mujhse mat pucho	Urdu-English blend, frustration meme	Code-mixing, conversational style
Shukriya, agla sawal pucho	Mocking meme, used in interviews	Mimicry, intertextuality
Beta, tumse na ho payega	Bollywood dialogue used as discouragement	Pop culture reference, language shift
Main pagal hoon, mujhe sab ata hai	Sarcastic informal Urdu meme	Hyperbolic self-expression
Baap baap hota hai, beta beta	Bollywood reference	Identity assertion,

	asserting authority	intertextuality
Itni shiddat se maine tumhe paane ki koshish ki hai...	Over-dramatic Bollywood meme adaptation	Bollywood influence, exaggerated expression
Sirf strong log yeh memes samajh sakte hain	Mocking exclusivity in meme culture	Digital gatekeeping, group identity
When you fail an exam but still say "Bhai, paper easy tha"	English setup with Urdu punchline	Code-switching, irony
Dost dost na raha	Old song lyric used to express betrayal	Cultural nostalgia, language shift
<b>2. Localization of Global Meme Formats (10 Memes)</b>		
Doge Meme → Desi Doge	Dog image with Urdu captions	Glocalization, visual language
SpongeBob formats with Hindi/Urdu captions	Global meme localized for desi humor	Transcultural adaptation
Expanding Brain Meme	Used for South Asian life choices	Semiotic shift, relatability
Drake Posting Format	Rejecting global trends, accepting desi habits	Code-mixing, cultural adaptation
Wojak Memes → Pakistani vs. Indian Wojak versions	Wojak faces customized for local humor	Digital persona formation
Mr. Incredible Becoming Uncanny	Adapted for desi superstitions	Contextual reinterpretation
Galaxy Brain Meme	Comparing 'average' vs. 'smart' desi habits	Digital hierarchy, multimodal meaning
Mocking the 'Elon Musk Twitter Takeover'	Desi adaptation of global tech news	Global-local narrative blending
Desi parents' reaction vs.	Localized parenting meme	Stereotyping, humor

Western parents' reaction

US vs. India/Pakistan versions of McDonald's meals Cultural humor on fast food Consumption practices, cultural framing

### 3. Political & Social Commentary (8 Memes)

Yeh Bik Gayi Hai Gormint Viral political satire meme Linguistic resistance, mockery

Maaro Mujhe Maaro → Adapted for political frustration Cricket meme used for government criticism Pop culture repurposing, emotion-laden text

Qeematain Asmaan Ko Chhu Rahi Hain Meme on rising inflation Socioeconomic critique

Bhai, bas kar do, hadd hoti hai Government criticism meme Conversational tone, public sentiment

Pakistan & India ke relations explained in one meme Satirical representation of cross-border tensions Political narrative framing

Jab mulk ka GDP ghir raha ho, lekin memes viral ho rahe hain Economic satire meme Digital irony, humor as critique

Desi elections summed up in one picture Election humor meme Political discourse through humor

Twitter fight between Indian & Pakistani users Political humor based on online debates Nationalistic rhetoric, online tribalism

### 4. Pop Culture & Entertainment (7 Memes)

Rasode Mein Kaun Tha? Viral Indian soap opera meme Intertextuality, meme recycling

Bhai Bhai Meme (Salman Khan viral clip) Bollywood meme trend Film-dialogue repurposing

Lag Gayi Lottery Famous TV show scene Cultural nostalgia, humor

	turned into meme		
Aree Bhai Bhai Bhai	Pakistani reaction meme	Expressive	intensity, multimodal communication
Anushka Sharma's expression at cricket match	Meme adapted for different emotions	Facial semiotics,	relatability
Virat Kohli's 'Leave It' meme during match	Cricket meme	Sports-related discourse	
Shah Rukh Khan crying scene meme adaptation	Bollywood emotional meme	Hyperbole,	digital performance

## 5. Digital Identity & Online Humor (8 Memes)

Bhai, zindagi barbad ho gayi	Self-deprecating desi humor	Digital	self-expression, relatable content
Jab exam me zero aaye par parents kehain “shabaash beta”	Academic struggle meme	Educational	discourse, humor
Doston ke bina life bekaar hai	Meme on friendship culture	Digital social bonding	
Jab koi unknown number se call aaye	Meme on social anxiety	Digital	anxieties, micro-expressions
“Beta, chai bana do” vs. “Beta, doctor ban jao”	Desi parenting humor	Family	discourse, expectations
Jab best friend ka breakup ho jaye	Over-dramatic reaction meme	Emotional bonding	via memes
Me pretending to work while actually scrolling memes	Digital procrastination meme	Work-life digital humor	
Sarcasm levels in different generations	Gen Z vs. Millennials humor	Intergenerational contrast	

## 6. Multimodal Creativity (5 Memes)

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Remix meme: Rasode Mein Kaun Tha + Autotune	Viral video remixed into meme	Meme musicality, linguistic play
TikTok trend adapted into meme format	Social media meme adaptation	Cross-platform meme evolution
Phonetic distortion in meme text	Meme humor using spelling distortions	Language play, linguistic innovation
GIF-based meme of Bollywood actors	Visual meme with expressive reactions	Cinematic semiotics, meme expressivity
AI-generated memes about desi life	Use of AI for meme content	Algorithmic creativity, digital storytelling

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Sourced from chatgpt

## DATA ANALYSIS OF MEME "PAWRI HO RAHI HAI"

This meme, "Pawri Ho Rahi Hai," from a Pakistani influencer Dananeer Mobeen, is one of the very fine examples showing how digital communication could potentially fuel adaptation of language, multimodal meaning making, and globalization in online spaces. The meme first came into being when Dananeer uploaded a short clip where she mockingly exaggerated the upper-class Pakistani-English accent to say, "Yeh humari car hai, yeh hum hain, aur yeh humari pawri ho rahi hai." (This is our car, this is us, and this is our party happening). Key linguistic element that made that phrase quite iconic is the deliberate mispronouncing of party as pawri—an elite yet humorous way on how some South Asian people pronounce words of the English language. The utterance quickly became a huge internet phenomenon spawning thousands of recreations, remixes, adaptations, and more, spreading across South Asian shores and beyond.

In the view of Jan Blommaert's (2010) *Sociolinguistics of Globalization*, this is probably the most layered and stratified form of linguistic globalization. Spaces in the virtual space have enabled hybrid language practices, and this meme functions through code-switching between English and Urdu/Hindi, whereby the phrase makes use of the word party but within the syntactic patterns of a sentence structure that is largely Urdu/Hindi. But the phonetic shift from party to pawri is not simply mispronunciation—it is linguistically playful and stylized—meaning speakers alter language for humor and social effects. Thus, the meme constructs a digital identity constructed in distinct terms, associated with the play between social belonging

and linguistic creativity.

In addition, the spread of the meme and its virality across borders also depict that re-localization of linguistic forms occurs all over. It originated within Pakistan, but within no time, Indian internet users- right from Bollywood celebrities to brands- got bit by the meme, and adapted it to their local contexts by changing but obeying its playful spirit. Thus, while some brands immorally co-opted pawri into their own marketing slogans like Swiggy or Zomato, others showcased Indian and Pakistani influencers miming the phrase in culturally resonant accents, occasions, and much more in order to provide further proof on the dynamic nature of digital language practices. The meme also experienced remixmultimodality; that is users incorporated music, types of textual variation, and video edits into their adaptations.

Moreover, it reflects the multimodal aspect of the meme - speaking, gestures, facial expressions, and that it has gone through digital remixing- all of which accord with Blommaert's stress that communication in a digital modality goes beyond written and spoken words. Such activities, from Dananeer's intonation or exaggerated pronunciation, and, of course, body language play a significant role in holding such phrases into memory and elevating the extent in which non-verbal factors can impinge on meaning-making in the culture of the internet.

In the end, "Pawri Ho Rahi Hai" is an illustration of the flexibility, adaptability, and contextual dependence of digital languages. It demonstrates how memes serve as sociolinguistics objects for cultural diffusion, linguistic innovation, and identity formation within online communities. The meme also demonstrates how such digital globalization entails linguistic norm negotiation, where original words are decontextualized, recontextualized, and localized to fit into entirely different communicative and cultural environments. More generally, this meme signifies the fact that online discourse becomes a site for linguistic creativity with social connections, thus shaping shared digitized identities in the globalized landscape of the internet.

## **ANALYSIS OF "HELLO FRIENDS CHAI PI LO"**

The origin of "Hello Friends, Chai Peelo" is that the phrase became now notorious across South Asia after Somvati, an Indian social-media user, started a stream of adaptations to it. In her benign introduction of "Hello friends, chai peelo" (Hello friends, have some tea) to a camera in a simple, unedited and poorly shot TikTok and Facebook video, we note that the phatic remark was accompanied by an informal and cordial tone. This expression of warmth offered

via the charmingly awkward delivery of the phrase was enough to establish a light-hearted banter, which caught the attention of users, who quickly made this video a viral meme across digital spaces in South Asia.

In the view of Blommaert's (2010) *Sociolinguistics of Globalization*, this meme engages with how casual thought may easily be converted into a multimodal linguistic occurrence, undergirded by the recontextualization via the digital realm, the medium of humour, and social participation. Chai, an Indian greeting that in essence means "Have some tea," is an Indian idiom, a cultural idiom for building bridges in the context of an invitation to sit and talk together over a cup of tea. In its charmingly exaggerated tones, the casual invitation to sit and drink tea gave the meme a relatable and humorous tone that really could transcend most internet cultures.



The simplicity and openness of this meme enabled linguistic adaptations, remixes, and reinterpretations. As users from different contexts reinterpreted the phrase, some immediately modified it: chai (tea) was substituted with culturally relevant items, such as "coffee peelo" (have some coffee) or "biryani khalo" (have some biryani), to show how digital language evolves through user participation. Such adaptations reveal the flux of context and mediation in digital discourse, giving one phrase very different meanings depending on location and audience engagement.



The meme had cross-linguistic adaptations, users in different regions translated and localised the phrase into their vernacular speech, keeping the humorous intent of the phrase intact. This reflects Blommaert's idea of polycentricity in which language in digital spaces is formed by multiple influences and user expectations across different cultural and linguistic contexts. With the help of non-South Asian users mimicking and humorously reinterpreting the meme, the idea of internet culture emerged as an amalgam of linguistic divergent and global participation.

Another crucial reason behind the viral nature of this meme is its multimodalities—the blend of verbal utterance, facial gestures, tone, and digital remixing. Somvati Mahawar's tone, facial expression, and repeated urging to drink tea made the meme more performative and a perfect ground for video remixes and funny over-exaggeration. Upon being shared, the meme was accented by text overlays, music edits, voice distortions, and animations.

Such memes are important digital forms of community identity. The imagery of tea is symbolic and unifying in South Asia, where it symbolizes hospitality, warmth, and social bonding. Much of the meme's essence comes from making an invitation to tea-drinking in a casual yet exaggerated humorous manner, thereby reinforcing the notion of an overarching cultural narrative to which South Asians can relate. The meme also steered the sense of belonging to this digital community where users engaged in participatory humor responding with their own versions, edits, and subtext use.

The Hello Friends, Chai Peelo meme stands as proof of a linguistic and cultural artifact of the digital landscape, reflecting the adaptation and evolution of given expressions in online spaces.

Through remixing, code-switching, localization, and multimodal expression, this meme is engaged in linguistic creativity by Internet users as an everyday offering turned into a viral cultural mention. A Blommaertian view will show the negotiation of much of this meme as an example of how globalization plays into digital communication, where language transcends geographic and linguistic borders yet is still anchored in localized cultural contexts.

Ultimately, it is a demonstration of how memes spark both linguistic and social engagement across the realms of humor, identity, and cross-culture discourse in online communities. Nothing less than that adequate casual of rule has become the naming rights of digital trends, where even the flimsiest utterance can become that important sociolinguistic tool in a globalized digital world.

## **ANALYSIS OF “MR BEAN IN LOCAL CONTEXT”**

One of the most popular global formats of memes adapted in South Asia is the "Mr. Bean in Local Context" meme, which consists of the stills or GIFs of the iconic British comedy character, Mr. Bean (played by Rowan Atkinson) along with captions in Hindi, Urdu, or regional languages to depict local humor, social issues, or relatable everyday struggles.

For instance, in Pakistan, a currently viral meme shows Mr. Bean looking annoyed with the caption:

"Jab maa kehti hai, chai pi lo, aur chai thandi hoti hai."

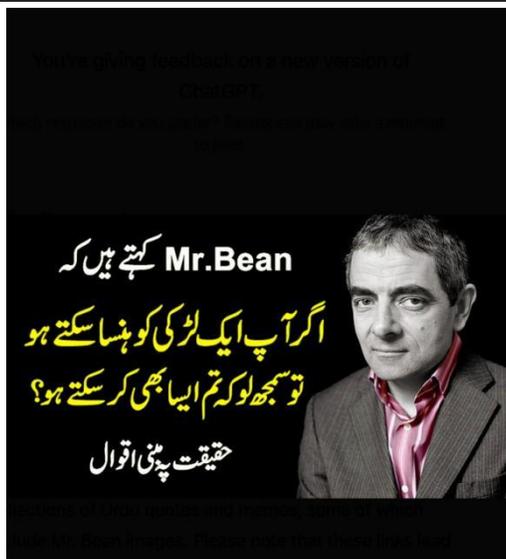
(When mom says, 'Have tea,' but the tea is cold.)

This meme is an example of localization of global meme formats in terms of linguistic adaptation, cultural relevance, and multimodal communication.

Going by Jan Blommaert's (2010) Sociolinguistics of Globalization framework, this meme showcases the recontextualization of linguistic resources in digital spaces. Mr. Bean might be an international character with universal appeal; but, because he employs a silent comedy format, meme makers can use localized dialogues in South Asian languages to make the meme culturally relatable.

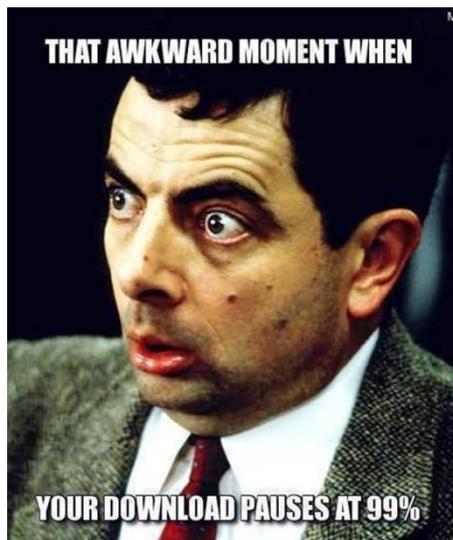
This kind of adaptation includes:

Code-switching English (Mr. Bean as a Western icon) and local languages (Urdu/Hindi in captions).



**Translanguaging:** the meme keeps the international meme format, but the humor and message are reconstructed within this small, local linguistic and cultural framework.

Phonetic or stylistic tweaks (e.g., informal spellings, Roman Urdu/Hindi), so that it fits the style of digital discourse by South Asian internet users.



The meme is multimodal communication, which is a major concern of digital sociolinguistics. The humor is not only made possible with text but also through Mr. Bean's facial expressions and body language, which would remain quite intuitively understood across cultures.

The local relevance of the meme renders it more participatory: Tea-drinking is that kind of act within this region, making the joke instantly recognizable.

It plays with everyday scenarios one would easily relate with: On a family level, middle-class

petty annoyances, or just having overblown responses to ridiculously minor inconveniences.

Intertextuality operates, with users employing their prior knowledge of the Mr Bean character in making sense of the meme.

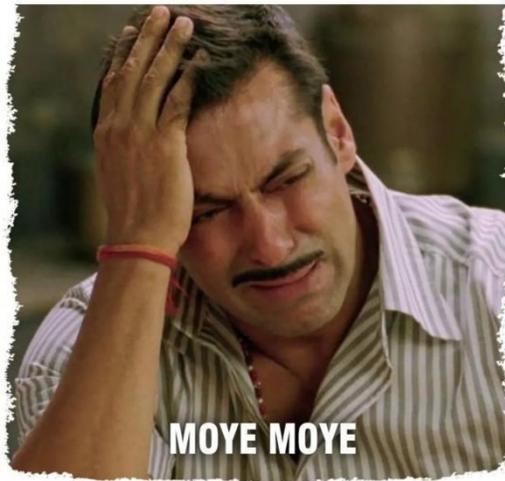
This meme format depicts how globalized digital culture is continuously localized. According to Blommaert's (2010) concept of polycentricity, linguistic meaning is influenced by several centers. Though a Western media figure, Mr. Bean is interpreted through culturally specific linguistic and humorous lenses by South Asian meme creators and made into glocalized memes that enjoy global as well as local relevance.

Also, the meme reflects the participatory nature of digital communication, where users do not merely consume but also actively reshape global content. Memes like these become part of the shared linguistic and cultural repertoire, helping online communities convey collective humor, identity, and digital belonging.

## **ANALYSIS OF MEME “MOYE MOYE”**

Moye Moye memes really show Jan Blommaert (2010) the Sociolinguistics of Globalization at work, mostly through how linguistic resources travel across contexts while being transformed and given new meanings. The Moye Moye comes from a Romanian lyric of the Dragostea Din Tei, which stands detached now from its source and recontextualized within the South Asian digital space as an expression for failure, misfortune, or irony. Such transformation complies with Blommaert's notion of polycentric meaning-making in that language is understood differently across peoples having varying sociocultural and digital landscapes. The phrase has acquired a new pragmatic currency in the hands of users across the digital space of India and Pakistan as a hyperbolic marker of disappointment even though it has no literal translation into Hindi or Urdu.

## WHEN THE 'QUICK CALL' TURNS INTO A 3HR MEETING



The meme's variegated makings become viral owing to the coexistence of various modes and the collaborative operation of text, sound, and visuals in creating humor. Thus, the repetition of "Moye Moye" serves to evoke humor when paired with scenes of mishaps or ironic plot twists. This serves as an illustration of Blommaert's thesis where meaning is neither only linguistic, nor the system of language, but embedded into multimodal contexts. Also, the strong sound symbolism contributed to the adoption of the phrase pretty much-the lopsided rhythm with the exaggerated syllables is phonologically entertaining, therefore gained quite a lot of currency in the meme culture back. This shows a globalized circulation of semiotic resources, where words and sounds go through reinterpretation based on their performative and expressive potential, rather than their original proposition.

Further, Moye Moye represents precise translingual practice, another principal aspect within Blommaert's framework. Somehow, despite having Romanian roots, it finds itself so immersed in South Asian digital discourse without translation, acting as a linguistic import but a local adaptation. Users marry it to Hindi, Urdu, and English captions, thereby illustrating the hybridisation of language induced by actively globalised internet culture.



That it can equally be understood and appreciated without anyone knowing Romanian also ties with Blommaert's view of language as fluid, dynamic, and shaped by mutual interaction under digital globalization rather than by grammar and structure. In sum, Moye Moye demonstrates how memes serve as linguistic artifacts that are reshaping and evolving discourse across digital and cultural borders from the point of view of Moye Moye.

## **MEME ANALYSIS "MUJHE NAHI PATA, MUJHSE MAT PUCHO"**

The meme "Mujhe nahi pata, mujhse mat pucho" very well presents an instance of linguistic adaptation in digital communication especially referred to as code-mixing. It brings together Urdu and Hindi in informal, conversational tones so much so that it becomes very relatable for speakers of both languages. This code mixing mimics the real life speech patterns of people who often tend to move from one language to another, almost unconsciously in order to express their emotions in a better way, in cases like this, it has frustration or reluctance in answering the question of someone for humorous intents. Such memes thrive in digital discourse and catch everyday dealings and personalize them into the digital understanding of everyone. All the internet users get connected with this type of meme because they have been through frequent scenarios occurring when they would like to avoid answering or dealing with something—simply, be annoyed, be questioned for something they do not know about, or even feel it does not fit into a conversation. The humor becomes when one uses such an exaggerated tone, thus making it a very popular kind of reaction on the online discussions. Examples of shared instances include ones when their relationship status or exams results are repeatedly asked and sometimes their views on political matters. It is that effortless, funny getaway out of conversation that allows users to do so with a bit of humor. The straightforwardly slightly

irritated tone makes the phrase more relevant and cuts into texts for online interaction, where brevity and clarity are appreciated.

Digital communication has a spoken quality, an informality that is even more enhanced in its standards through the very phrase; "Mujhe nahi pata, mujhse mat pucho." The internet has created one style of informal, interactive communication where emotions, reactions, and social commentaries get hoarded as memes. This meme, particularly, became characteristic of South Asian digital life; it can be seen most often in contexts that include everything from the voluminous personal to the larger than socioeconomic-political. For example, he makes the public easily access and say, "I don't know" when asked about crucial issues in such occasions as political discussions. The phrase also holds a hint of satire that makes the meme a personal expression tool but also an avenue for doing political commenting in a very light yet critical way. In fact, the flexibility of this meme allows for smooth passage across various social media- from Twitter and Instagram to Facebook and WhatsApp, where it manifests as a text-based response, an image macro, or even a reaction GIF.

Apart from fun, they also contribute greatly to the configuration of digital identity whereby the users use it for interaction to signal a mutual understanding of culture and language within the speakers. Memes such as this bring about a kind of fraternity among internet users because of the undercurrents of sentiment that it evokes within them. The widespread uses also render the phrase indicative of the group identity that an online community has formed in an "in-house" language-culture based on alchemy in borrowed words from spoken language transformed to fit digital spaces. According to Jan Blommaert, this is related to the Sociolinguistics of Globalization, in the sense that language is evolving and adapting all the time according to the reality of the digital, transnational communication where "Mujhe nahi pata, mujhse mat pucho" does not only form a static text. It acts more as a flexible linguistic unit that fits into reshaping states and contexts. For example, it can be used sarcastically when someone pretends not to know something that is rather obvious, or in a self-deprecating manner where a person genuinely doesn't know what it is about. Such hypothetical use distinctions show how alive and dynamic digital language is and how memes work as living, evolving linguistic artifacts that mold themselves to different purposes of social interaction.

It is very much applicable for other contexts as well. For example, it is used in informal conversation when one jokingly declines to answer a very awkward or probing question about their salary, about their relationship status, or what they plan to do in future. It is used in

scholarly conversations between students talking about losing preparation for examinations or not having a clue to answer a difficult question asked by a teacher. In an office, it is so good to say, when an employee does not know about the latest office gossip, upcoming project deadlines, or managerial decisions. The applicability of such observation shows that memes also serve as entertainment and as linguistic devices to facilitate interactions in many contexts.

This proves how well this meme has been spread across the social landscape of the digital commons: memes as part of social linguistic artifacts needed to bridge the communicative-give-and-take between humor and identity in the online scene. It showcases how the interactionality of digital culture works, namely, in that, today, everyone remixes and repurposes content again and again to fit it into new uses. Probably this very participatory nature of the internet-where users empower and enable the development of the new, digital language by giving their interpretations of it-is what adds fuel to the fire of the meme's popularity. Such memes reflect the changing patterns of online communication, acting as both linguistic expressions and cultural markers to signify the constant evolution of digital discourse.

"Equal to this meme, digital humor plays its role in cementing relations and experiences for social experiences." Most of the audience connects with it-the feeling of someone being avoidable-a parent, a teacher, or a nosy friend. Such understanding basically gives more meaning to the meme than what is spelled out in it, helping it to become a tool in building social bonding. Shared exposure to such moments of humor strengthens digital communities. What is more effective is the humor trapped in this meme because the scene is ridiculously exaggerated but realistic enough to be both funny and relatable.

Augmenting the multimodality of digital communication augments that power of the meme itself. It is not only a text meme; it is also often embedded in images, reaction gifs, or edited videos, further extending its reach: a meme may have a very popular film or politician paired with an expression of feigned ignorance, followed by "Mujhe nahi pata, mujhse mat pucho."

This visual reinforcement adds an extra layer of humor to the meme, making it even more fun. Multimodal elements are here also attuned to Blommaert's theory that meaning in digital communication is built out of a combination of texts, images, and other semiotic resources. In this light, the meme is not a simple phrase, instead, it becomes a digital performance where language, visuals, and context create meaning together.

In another wider dimension, the meme shows how digital globalization has come to influence languages and also humor. Though it principally has the South Asian linguistic and cultural

references to its origin, the underlying sentiment behind the phrase can be understood universally. Thus, it becomes easily adaptable in other languages and regions. This is also consistent with Blommaert's concept of polycentric meaning-making, wherein language is rearticulated through several potential influential centers and doesn't exist in isolation. The charm of the digital landscape is that it is very conducive for linguistic expressions to travel, mutate, and develop new meanings, indicating the dynamic nature of memes as cultural products in the globalized space of the internet.

This meme, "Mujhe nahi pata, mujhse mat pucho," is an extraordinarily representative sample of linguistic adaptation, multimodal communication, and digital identity construction in online discourse. It exemplifies how something spoken in everyday terms can easily turn into a popular digital term for an experience shared among many. Its humorous tone, code-mixed structure, and participatory nature reflect the changing nature of internet communication in terms of how it is replete with ways people consume, participate, and reshape digital language. Though digital culture is constantly evolving, memes like these will become increasingly central to online engagement, reinforcing shared linguistic and cultural identities while adapting to new communication contexts.

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## **CONCLUSION**

In conclusion, this exploratory study demonstrates the workings of internet memes as sociolinguistic artefacts within online communications on a global scale and how this positions globalization's activities on language, identity, and culture. An analysis within the framework of the Sociolinguistics of Globalization thus indicates the ways by which memes have been made to move beyond languages and the nation through localization, intertextuality, and humor. A qualitative research design-in particular content analysis-enabled understanding into how language adaptation, cultural referencing, and digital discourse find meaning and reception in various audiences.

It's no surprise that even for this conclusion, memes do go beyond the entertainment that they impart, standing very well as tools for social commentary, cultural negotiation, and even identity shaping. They tell how digital spaces could allow language recontextualization for the sake of participants joining in on a global stage yet maintaining local meanings. This study opens up the broad aspects of digital sociolinguistics by highlighting the part of internet culture within modern communication. Such work may be extended in future research along the lines of larger databases, across platforms, or computation to measure meme evolution on a grander scale.

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