



## Paronomasia in Raditya Dika's Podcast *Tidak Akan Ada Agak Laen 2* on YouTube: A Semantic Study

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### ABSTRACT

This study aims to describe the forms of paronomasia in Raditya Dika's podcast entitled "Tidak Akan Ada Agak Laen 2" through an analysis of meaning relations in semantic studies. Paronomasia is understood as a language game or word twists, so it is relevant to be studied in the context of podcasts that are spontaneous, interactive, and full of improvisation. The data sources for this study include all utterances produced by Raditya Dika and other comedians in the podcast, while the data are in the form of utterance units that show sound similarities accompanied by shifts in meaning. Data collection was carried out through observation and recording techniques using observation sheets to record, select, and identify forms of word twists in the context of conversation. Data analysis includes data reduction, classification of forms of meaning relations, analysis of the context of emergence, and presentation of results in a qualitative descriptive manner. The results of the study indicate that paronomasia is realized through three main forms of meaning relations, namely acronyms, homophony, and paronymy. Acronyms are found in two data in the form of creative shortenings, namely "ela" and "gaukat". Homophony is the most dominant form, characterized by sound similarities that produce different meanings, as seen in the use of "tortor", "pabrik gulai", "pimpim", and "sunglap". Paronymy is identified through puns on the film titles "Sabtu Bersama Batak", "Perempuan Tanah Jahe Enam", and "Kambing Santan". The research findings indicate that paronomasia functions as a linguistic strategy that utilizes phonological creativity and meaning-relational mechanisms to construct humor while maintaining interaction in digital spoken discourse. Theoretically, this research strengthens understanding of the role of paronomasia in the process of meaning-formation in podcast-based communication.

*Keywords: paronomasia, podcast, semantic study*

## Paronomasia dalam Siniar Raditya Dika *Tidak Akan Ada Agak Laen 2* di Youtube: Kajian Semantik

### ABSTRAK

Penelitian ini bertujuan mendeskripsikan bentuk-bentuk paronomasia dalam siniar Raditya Dika berjudul "Tidak Akan Ada Agak Laen 2" melalui analisis relasi makna dalam kajian semantik. Paronomasia dipahami sebagai permainan bahasa atau pemelesetan kata sehingga relevan dikaji dalam konteks siniar yang bersifat spontan, interaktif, dan sarat improvisasi. Sumber data penelitian ini meliputi seluruh tuturan yang dihasilkan oleh Raditya Dika dan para komika lain dalam siniar tersebut, sedangkan data berupa satuan ujaran yang menunjukkan kemiripan bunyi disertai pergeseran makna. Pengumpulan data dilakukan melalui teknik observasi dan pencatatan dengan menggunakan lembar observasi untuk mencatat, menyeleksi, dan mengidentifikasi bentuk pelesetan kata dalam konteks percakapan. Analisis data mencakup reduksi data, klasifikasi bentuk relasi makna, analisis konteks kemunculan, dan penyajian hasil secara deskriptif kualitatif. Hasil penelitian menunjukkan bahwa paronomasia direalisasikan melalui tiga bentuk relasi makna utama, yaitu akronim, homofoni, dan paronimi. Akronim ditemukan dalam dua data berupa pemendekan kreatif, yaitu "ela" dan "gaukat". Homofoni merupakan bentuk yang paling dominan, ditandai oleh kemiripan bunyi yang menghasilkan perbedaan makna, sebagaimana terlihat pada penggunaan "tortor", "pabrik gulai", "pimpim", dan "sunglap". Paronimi teridentifikasi melalui pelesetan judul film "Sabtu Bersama Batak", "Perempuan Tanah Jahe Enam", dan "Kambing Santan". Temuan penelitian menunjukkan bahwa paronomasia berfungsi sebagai strategi linguistik yang memanfaatkan kreativitas fonologis dan mekanisme relasi makna untuk membangun humor sekaligus mempertahankan interaksi dalam wacana lisan digital. Secara teoritis, penelitian ini memperkuat pemahaman mengenai peran paronomasia dalam proses pembentukan makna pada komunikasi berbasis siniar.

*Kata kunci: paronomasia, siniar raditya dika, kajian semantik*

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## INTRODUCTION

Increasing linguistic creativity in spoken communication. In podcast content, speakers often produce spontaneous utterances featuring wordplay based on sound similarities. Variations that arise in a language can include slang, jargon, puns, and so on. One dominant form of wordplay is called paronomasia, which is the use of two or more words that have phonological similarities but different meanings (Leech, 1981; Allan & Burridge, 2006). Paronomasia is often used to create humor, light criticism, or rhetorical effect in speech events. This phenomenon can be clearly observed in various Indonesian content creators, including comedians who tend to utilize phonological creativity in their communication.

Podcasts, as digital spoken discourse, provide ample space for the emergence of paronomasia. This is due to the speech events in podcasts being unstructured, full of improvisation, and allowing speakers to create spontaneous associations of meaning. For example, when promoting something or discussing the process of making a new film, puns on the names of previous films might be used. In this situation, speakers can spontaneously produce combinations of sounds and meanings, giving rise to certain semantic relationships, such as homonymy, homophony, polysemy, or acronyms. Thus, paronomasia is not only related to the play of sounds but also to the meaning relations formed in speech interactions, making it relevant for study from a semantic perspective. The preliminary structure contains five aspects, including theoretical aspects.

This phenomenon is clearly evident in Raditya Dika's podcast "Tidak Akan Ada Angka Laen 2," uploaded on October 28, 2025, with a duration of 47 minutes and 57 seconds, reaching 1.9 million views. Raditya Dika, along with Jegel, Oki, Bene, and Boris, as comedians, often utilize meaning relations to create humor in their conversations. The examples of wordplay that appear in the conversation illustrate the speaker's tendency to connect similar-sounding words to create humor. This aligns with the view that wordplay is a linguistic

strategy that combines phonological and meaningful elements within a single semantic construction (Yule, 2010). Based on the description of the facts regarding the widespread need for paronomasia, it can be concluded that paronomasia has a significant role in the formation of meaning in digital spoken discourse, so it is relevant to study it further in the scope of semantic studies, especially the aspect of meaning relations.

Based on the background description, this study formulates the problem of how the forms of paronomasia that appear in Raditya Dika's podcast "Tidak Akan Ada Agak Laen 2" on YouTube are analyzed through semantic analysis. The purpose of this study is to identify, analyze, and explain the forms of paronomasia in Raditya Dika's podcast "Tidak Akan Ada Agak Laen 2" on YouTube.

This research offers several benefits. From a theoretical perspective, it can contribute to strengthening semantic studies, particularly regarding the relationship between meaning and paronomasia in digital spoken discourse. From a practical perspective, this research can serve as a reference for linguistic researchers and content creators in understanding the use of language-based humor in podcasts. Furthermore, from a language learning perspective, the research findings can be used as illustrative material for teaching the concepts of relationship between meaning and wordplay.

Podcasts are one of the most popular types of YouTube content. Several opinions regarding podcasts, especially on YouTube, include Martianto (2021), who stated that people can download, listen to, and share videos for free, and obtain a variety of up-to-date information through the content conveyed through these videos. Podcasts are a form of digital oral communication. Qura et al. (2022) argue that podcasts also exhibit a variety of communication styles that can influence speaking skills. For example, a pun involves turning an abbreviation upside down, eliciting laughter and making the meaning ridiculous (Mujia, 2008). In line with this characteristic,



podcasts are an ideal context for observing the use of wordplay, such as paronomasia.

Paronomasia often appears in spontaneous and creative spoken discourse. In the Big Indonesian Dictionary, paronomasia means a play on words. Paronomasia is wordplay that exploits sound similarities between words to create humor, irony, or ambiguity, often referred to as puns. Sibarani (2003) states that a pun refers to linguistic elements that are misplaced or misdirected to their original or intended purpose. In other words, a pun is defined as something that is misrepresented or misdirected so that it misses the intended purpose or misses the intended purpose. Puns are a development of language and culture.

Wordplay encompasses relationships between words based on similarities, differences, or proximity of meaning, such as synonymy, antonymy, hyponymy, homonymy, polysemy, and paronymy. In paronomasia, meaning relationships are often formed through sound similarities that give rise to alternative meanings or humor. Muzaki (2018) explains that, in several existing indicators, language play involves the use of acronyms. Furthermore, paronomasia's relationship to meaning is further broken down into substitution, which involves replacing phonemes/syllables/words/clauses/semantics in the distorted text; addition, which involves adding phonemes/syllables/words/clauses/semantics to the distorted text; phoneme omission, which involves the omission of a phoneme or several phonemes; syllable separation, which involves the formation of distorted language by deviating from the syllable separation of a word; and paraphrase, which involves the rephrasing of an utterance from a language level or genre with a meaning that is distorted or distorted from its original meaning (Maharani in Tenrirawe, 2022).

In line with this explanation, the relationship of meaning to paronomasia is also related to polysemy, homonymy, and homophony. Polysemy indicates that a word has more than one meaning (Djajasudarma, T. F., 2013). Sumarti (2017) also explains that homonyms can be homographs, which are homonyms with the same spelling but

different pronunciations and meanings; homophones, which are homonyms with the same sound but different spellings and meanings; and homographs and homophones, which are pure homonyms with the same sound and spelling but different meanings.

Research on puns has been conducted in various contexts. One example is the study by Mayasari and Setiawati (2019), which examined puns on place names as a language game in written media. Their primary focus was on the forms of puns and the motivations for their formation. The results of this study revealed several formation patterns, such as acronyms, abbreviations, syllable inversions, sound similarities, and the influence of cultural factors. Furthermore, research by Ernawati and Zahara (2024) examined the variety and function of puns in T-shirt brands in Palembang, focusing on creative strategies in product identity design. The data analysis techniques used were data collection, data identification, data classification, and data analysis based on the variety and function of puns. The analysis of the Kaos Nyenyek pun has the function of creativity, making jokes or humorous communication, satire, and self-reflection in a favorable situation, as well as a marketing function to attract public interest. Meanwhile, a closely related study is the study by Jupriono and Sukatman (2021) which examines paronomasia in social media humor discourse, highlighting the form of sound play in digital text. All three studies discuss language play, but differ from this study in several important ways. Thus, this study fills the research gap by analyzing paronomasia semantically through the relationship of meaning in Raditya Dika's podcast discourse "Tidak Akan Ada Agak Laen 2".

## METHOD

This research was conducted through several systematic stages. These stages included data collection, identification of paronomasia elements, data classification, semantic analysis, and the final stage, presenting the analysis results in descriptive form. The method used in this study was quali-

tative. Bogdan and Taylor, in Moleong (2002), define qualitative research methods as producing descriptive data in the form of observable written or spoken words. This qualitative method is descriptive, meaning the data generated are in the form of quotations. A descriptive design was used to describe and explain the forms of paronomasia. The object of this research was Raditya Dika's podcast "Tidak Akan Ada Agak Laen 2" on YouTube. The data used in this study were oral data. The data sources were obtained from speech acts spoken by Raditya Dika, Jegel, Oki, Bene, and Boris.

The data collection tool in this study was an observation sheet to record speech potentially containing paronomasia, the conversational context in which the speech occurred, and the forms of meaningful relationships. Azwar (2013) and Razak (2017) stated that observation sheets function as guidelines for collecting valid and reliable data when compiled using objective and systematic procedures.

The data analysis technique was carried out in four stages. First, data reduction, which involves selecting utterances that meet the criteria for paronomasia based on sound similarities and differences in meaning. Second, classification of meaning relations, which involves determining the type of meaning relation (e.g., homonymy, polysemy, hyponymy, antonymy, paronymy) that underlies the occurrence of the paronomasia. Third, context analysis, which involves explaining the function of paronomasia in podcast conversations, such as humor, emphasis, satire, or discourse play. Fourth, data presentation, which involves presenting the results of the analysis in narrative description form.

## RESULTS

### 1. Forms of Paronomasia in Raditya Dika's Podcast "Nothing Will Be Different 2"

Based on the identification of Raditya Dika's podcast "Nothing Will Be Different 2," a number of paronomasias emerged through several mean-

ing relations. Meaning relations in semantic studies encompass relationships between words based on similarity, proximity, or difference in meaning. These findings include the following:

Table 1

Paronomasia in Raditya Dika's Podcast "Nothing Will Be Different 2"

Types of Meaning Relations	Amount of Data
Acronym	2
Homophony	4
Paronymy	3

### 2. Results of Data Analysis of Acronyms in Raditya Dika's Podcast "There Will Be No Other Words 2"

The following abbreviations, which can be read as words, are formed from the initial letters or syllables, or acronyms in Raditya Dika's podcast "There Will Be No Other Words 2"

Table 2

Acronyms in Raditya Dika's Podcast "There Will Be No Other Words 2"

Code	Data	Original Form
DA-01	Ela	Laut Edition
DA-02	Gaukat	No need to abbreviate

### 3. Results of Data Analysis of Homophony in Raditya Dika's Podcast "There Will Be No Other Words 2"

Homophony data findings, as a semantic relation in semantic studies, encompass the relationship between words based on similarity, words or linguistic forms that sound similar but have different meanings, as follows.



Table 3  
 Homophony in Raditya Dika's Podcast "There Will Be No Other Words 2"

Code	Data	Form of Deflection	Original Form
DH-01	Jegel: "We superheroes can transform like Power Rangers."	Tortor	Thor
	Oki: "Like Batak superheroes."		
	Jegel: "So we have hammer powers. The film is called 'Tortor'."		
DH-02	Boris: "There's one, sir. This horror film is made by a factory, but it specializes in Padang cuisine. The film is called 'Pabrik Gula'."	curry	curry
DH-03	Jegel: "Another one is the black-and-white film 'Fasting in Love Like in Pim 2'. 'In Pim-Pim'."	PIM 2 / pim-pim	Film-film
DH-04	Bene: "Sunglap. Sunglap. People used to call it sunglap."	magic	magic
	Radit: "Sulap!"		

#### 4. Results of Paronymy Data Analysis in Raditya Dika's Podcast "There Will Be No Other Words 2"

The finding of words with similar forms (sounds or letters) but different meanings in paronomasia. The paronymy in this podcast often takes the form of puns on titles, as shown below.

Table 4  
 Paronymy in Raditya Dika's Podcast "There Will Be No Other Words 2"

Code	Data	Paronomasia Forms Types of Paronymy	Original Form
DP-01	Boris: "There's another film that's made for a family weekend movie."	Saturday with Batak	Saturday with Dad
	Jegel: "Oh, it's a family film. So four people have one father. But every Saturday he plays a DVD for his kids."		
	Boris: "What's the title?"		
DP-02	Jegel: "Saturdays with the Batak."	Six Ginger Land Women	Six Ginger Land Women
DP-03	Oki: "This is the shop owner, the woman who owns the stall."	Coconut Milk Goat	Male Goat

## DICUSSION

### 1. Forms of Paronomasia in Raditya Dika's Podcast "Nothing Will Be Different 2"

Based on the analysis, paronomasia in Raditya Dika's podcast "Nothing Will Be Different 2" emerges through acronyms, homophony, and paronymy. Each meaning relationship demonstrates a different way of creating humor. In general, paronomasia is used through modifications of sounds, word forms, and semantic associations to create incongruities that are transformed into comedy. Findings indicate that homophony is the most dominant form, followed by paronymy and acronyms.

### 2. Acronyms in Raditya Dika's Podcast "Nothing Will Be Different 2"

The acronym *ela* is formed from the initial syllables *e-di-si-lau-ut*. This shortening creates a new form that can be pronounced as one word. The humor arises because the acronym sounds like a meaningless stand-alone word, but when explained as "sea edition," listeners perceive its incongruity. Semantically, this acronym demonstrates a deliberate reduction in form to create a discrepancy between the acronym and its original meaning. Raditya Dika's Podcast "Tidak Akan Ada Angga Laen 2"

The form *gaukat* is an acronym that shortens the phrase "tidak perlu dibatas." Humor arises from a pragmatic contradiction: prohibiting something by doing the prohibited thing. Semantically, this acronym utilizes sound reduction to create a humorous paradox. The word *gaukat* sounds like a new word with its own lexical meaning, but is actually a comedic shortening.

### 3. Homophony in Raditya Dika's Podcast "Tidak Akan Ada Angga Laen 2"

Homophony appears more frequently in this podcast because it is very effective in creating humorous puns through sound similarities. In the pun "Tortor" of "Thor," the phonetic similarity between the two forms the basis for the humor.

The only change occurs in the addition of the initial syllable *tor-*, but the phonological structure remains similar. The speaker not only relies on sound similarities but also connects two very different cultural domains: modern superheroes and traditional Batak dance. This cultural contrast, supported by sound similarities, creates a powerful humorous effect. Sound similarities are also evident in the pun, changing "Pabrik Gulai" from "Pabrik Gula." The small phoneme change from /a/ to /ai/ results in a significant shift in meaning from an industrial staple to a traditional Padang dish. Humor arises because the listener is not expecting such a significant semantic change, but with a very similar phonetic form. In the next pun, "pim-pim," the *pim-pim* form is presented through the repetition of sounds that mimic the fast pronunciation of films. The similarity in rhythm and syllable pattern makes the sound easily recognizable. Similarly, in the data, "Sunglap" is a mispronounced form of the word "sulap" through the addition of the phoneme /ng/. This form is often used in dialects or old speech, giving rise to humor. The similarity in sound between *sulap* and *sunglap* makes it a clear example of homophony, because a small phoneme change produces a different meaning. Phonologically, "sunglap" and "sulap" are so close that a homophonic relationship is clearly formed, and it is this irregularity that makes it funny.

### 4. Paronymy in Raditya Dika's Podcast "There Will Be No Other Way 2"

In "Saturday with the Batak," this parody exploits the sound similarity between "Bapak" and "Batak." The change in one phoneme completely changes the meaning without altering the intonation pattern of the original film title. Humor arises because the speaker leads the audience from the literal meaning of "Saturday with Father" to a new meaning related to the ethnic group, something irrelevant but still sounds natural due to the similarity of sounds. In another example, "Perempuan Tanah Jahe Enam," the paronymy process is more



complex because the word "jahanam" is twisted into two separate words, "jahe" and "enam." This splitting creates a literal effect that transforms the original title's sense of horror into a concrete collection of words about spices. This transformation from abstraction to concretization is the source of its humor.

Meanwhile, in the twist "Kambing Santan," the change from "jantan" to "santan" exploits the very close phonological similarity. The shift in meaning occurs from the biological properties of animals to cooking ingredients, creating a logical incongruity that also creates a humorous effect. These three examples of paronymy demonstrate that paronomasia, in the form of paronymy, often exploits sound proximity to disrupt listeners' expectations of meaning.

From the overall data analyzed, it is clear that the puns used in this podcast rely on phonological and semantic creativity. Homophony creates humor through sound similarity with drastically different meanings, acronyms convey humor through irony and form-meaning incongruity, while paronymy creates humor through sound substitution that gives rise to new, unexpected meanings. The combination of these three meaning relationships demonstrates that paronomasia is a highly effective humor technique in spontaneous conversation, especially when speakers utilize sound similarity to abruptly shift meaning. Thus, this discussion confirms that paronomasia in Raditya Dika's podcast appears not only as a language game, but also as a discourse strategy that emphasizes the tension between expectations and the realization of meaning, resulting in fresh and creative humor.

## CONCLUSION

Based on the analysis of Raditya Dika's podcast "Tidak Akan Ada Agak Laen 2," it can be concluded that paronomasia emerges through three main forms of meaning relations in semantic studies: acronyms, homophony, and paronymy. These three forms are produced through the speaker's phonological creativity in spontaneous conversa-

tion, resulting in inconsistencies in meaning that become sources of humor. Acronyms appear in the form of shortened words that produce new words, such as "ela" and "gaukat." Homophony was found to be the most dominant form of paronomasia, characterized by sound similarities between the pun and its source word. Examples such as "tortor," "pabrik gulai," "pim-pim," and "sunglap" demonstrate that small phonemic changes can produce significant differences in meaning and create humor. Paronymy is found in puns on film titles such as "Sabtu Bersama Bapak," "Perempuan Tanah Jahe Enam," and "Kambing Santan," which utilize similarities in letter shape or sound to create new associations that differ from the original meaning. Overall, this study confirms that paronomasia in the podcast functions as a linguistic strategy that combines sound similarity and shifting meanings to produce humor. Thus, the forms of paronomasia found indicate that meaning relations play a central role in the formation of pun-based humor in digital spoken discourse.

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