



Emotional Representation of Generation Z in the YouTube Podcast *Rintik Sedu*: A Psycholinguistic Study

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ABSTRACT

This study aims to describe the emotional representations of Generation Z in the *Rintik Sedu* YouTube podcast from a psycholinguistic perspective. It is a qualitative descriptive study employing content analysis. The research subjects consist of utterances representing Generation Z's emotions within the *Rintik Sedu* podcast, specifically in the episodes *Terlalu Nyaman untuk Dilepaskan*, *Terlalu Ngebingungin untuk Bertahan* and *Kamu Cerita yang Udah Gak Bisa Diceritain ke Siapa-Siapa*, while secondary data sources were obtained from relevant books, journals, and scholarly articles. The research data comprise words, phrases, and sentences containing emotional representations. The researcher served as the primary instrument, assisted by data collection guidelines and data cards. Data collection employed the listen and note technique. Data validity was tested through theoretical triangulation by comparing analysis results based on Plutchik's theory of emotions and psycholinguistic perspectives. Data analysis followed the Miles and Huberman model, comprising data reduction, data display, and conclusion drawing and verification. The research findings indicate that the emotional representations of Generation Z in the *Rintik Sedu* YouTube podcast fall into seven emotional categories: joy (5 instances), acceptance (8 instances), fear (7 instances), surprise (5 instances), sadness (12 instances), anger (6 instances), and expectancy (10 instances). Sadness emerged as the most dominant category, whereas disgust was not found in the research data.

Keywords: emotional representation, generation Z, YouTube podcast, psycholinguistic

INTRODUCTION

The evolution of digital technology has transformed societal communication patterns, including how Generation Z expresses daily experiences and emotions. The emergence of various digital platforms enables individuals not only to exchange information but also to create spaces for self-expression through language. In this context, digital media has become an integral part of the lives of Generation Z—a cohort born between the late 1990s and early 2010s (Pujiono, 2023)—who grew up alongside the development of the internet. This shift is clearly evident in the lives of Generation Z, who utilize online spaces for both entertainment

and the expression of personal feelings and thoughts. The majority of Generation Z in Indonesia—aged roughly 15 to 25—spend over eight hours a day in the digital realm, relying on social media and audiovisual platforms like YouTube as primary channels for seeking information and self-expression (Asmarantika et al., 2022). This demonstrates that digital media serves not merely as a communication tool but also as a space for inner expression and self-reflection for young people (Nurrachmah, 2025). One digital format that has gained significant popularity among Generation Z is the podcast. Podcasts are digital audio formats

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accessible online and playable at any time, offering listeners greater flexibility regarding timing and location compared to conventional radio (Imarshan, 2021). For Generation Z, podcasts provide a platform to channel emotions and personal experiences without spatial or temporal constraints, allowing for authentic self-expression and the cultivation of listener communities that resonate with their lives (Huda et al., 2025). A notable example of a podcast popular among Generation Z is *Rintik Sedu*, created by Nadhifa Allya Tsana. This podcast is known for narratives that resonate deeply with the emotional lives of the younger generation—touching on themes such as longing, loss, anxiety, loneliness, and self-acceptance. The language employed tends to be gentle and poetic, fostering an emotional connection between the speaker and the listener. This phenomenon demonstrates that the language used in the podcast serves not merely as a tool for communication but also as a reflection of the speaker's psychological state. Consequently, a psycholinguistic approach offers a relevant framework for understanding emotional representation within the podcast.

According to Chaer (cited in Sodiq, 2010), psycholinguistics is a field of study focused on explaining the nature of language and its usage, while integrating knowledge from linguistics, psychology, and the social aspects associated with language use. It is an interdisciplinary field bridging psychology and linguistics (Suharti et al., 2021). From a psycholinguistic perspective, language is viewed not only as a verbal structure but also as a manifestation of cognitive and affective processes that reflect the speaker's mental state. This makes psycholinguistics a relevant tool for analyzing emotional representation across various communication media, including podcasts.

Examining emotional representation in podcasts is crucial because emotions are conveyed not only through the explicit message but also through word choice, intonation, and the context of the speech. A psycholinguistic analysis of podcast speech enables researchers to understand

how emotions are represented through language, serving as a reflection of the speaker's mental processes. Therefore, research into Generation Z's emotional representation in the *Rintik Sedu* podcast is highly relevant for uncovering the specific emotions that emerge and how they are linguistically represented within digital communication.

According to Stuart Hall (cited in Radja, 2024), representation is the process of constructing meaning through language, symbols, images, or signs; thus, it involves not merely displaying something but also shaping the audience's understanding. Representation shares a similar meaning with "image-building"—the process of creating a specific image or perception that is received by the public, whether directly or through various media channels such as social media and mass media (Rokhman & Elsa, 2020). In the context of podcasts, emotional representation can be observed through speech—a verbal medium used to articulate the speaker's thoughts, experiences, and emotional states.

Emotion is a psychological response to specific individuals or events, characterized by intense feelings and a relatively short duration (Putri et al., 2026). In psycholinguistic studies, emotions are reflected in language use, allowing them to be analyzed based on their forms of representation. Plutchik (2001) classified eight categories of emotion: joy, sadness, anger, fear, acceptance, disgust, surprise, and expectancy. These eight categories serve as the framework for identifying and analyzing the emotional representations present in the speech found in the *Rintik Sedu* YouTube podcast.

Research concerning language, emotion, and digital communication among Generation Z has been conducted by various scholars with diverse research focuses. For instance, a study by Ningsih & Fatmawati (2024) demonstrated that Generation Z tends to express emotions and identity through speech characterized by a personal tone within digital spaces. Furthermore, Puspayanti et al. (2024) emphasize that language use in the digital



era involves not only formal linguistic aspects but also individuals' cognitive and affective processes—specifically, how Generation Z processes, comprehends, and expresses meaning through language. In line with this, Fadli et al. (2025) found that Generation Z's speech strategies on social media often incorporate emotional expression as a form of social identity. Meanwhile, Bratadiredja et al. (2025) indicate that podcasts have become a digital medium favored by Generation Z, as they offer a blend of information, entertainment, and emotional connection for listeners. Although various studies have explored Generation Z's language expression in digital media, research specifically examining emotional representation in podcast speech through the lenses of psycholinguistics and Plutchik's emotion classification remains limited. Therefore, this study offers a novel contribution by analyzing Generation Z's emotional representation in the YouTube podcast *Rintik Sedu*, grounded in Plutchik's emotion theory and a psycholinguistic perspective.

Based on the preceding discussion, this study aims to identify and describe the forms of emotional representation among Generation Z that appear in the *Rintik Sedu* YouTube podcast, as well as to analyze how these emotions are represented through language from a psycholinguistic perspective. Theoretically, this study is expected to expand the scope of psycholinguistic research, particularly regarding the relationship between language, emotion, and digital communication. Furthermore, it aims to provide deeper insight into how Generation Z represents their emotional states through speech in digital media. From a practical standpoint, the findings are expected to enrich psycholinguistic studies on the interplay of language, emotion, and digital communication while offering an understanding of Generation Z's emotional representation within the podcast medium.

METHOD

This study employs a qualitative research design utilizing a psycholinguistics-based content analysis method. A qualitative approach was selected because the study focuses on the interpretation of speech, emotional representation, and the construction of meaning within the *Rintik Sedu* podcast. According to Anggito and Setiawan (2018), qualitative research is conducted in a natural setting with the aim of interpreting occurring phenomena, utilizing a variety of existing methods. Meanwhile, content analysis is used to identify, classify, and interpret forms of emotional representation based on podcast audio transcripts. Asri (2020) defines content analysis as a research technique for creating valid replications and interpretations of text within the context under study. Thus, the use of psycholinguistics-based content analysis enables the researcher to understand the relationships among language, mental processes, and the emotions represented in the podcast speech.

An approach is often equated with a method; however, an approach is defined as the steps taken to engage with or examine the object of study. According to Ratna (2022), an approach is defined as the way an object is approached, whereas a method refers to the procedures for collecting, analyzing, and presenting data. This study employs a psycholinguistic approach, which focuses on the relationship between language and mental processes—including emotions and the construction of meaning within speech. This approach is used to analyze how Generation Z's emotional representations are realized through language in the *Rintik Sedu* podcast. Through this psycholinguistic lens, the research seeks to understand the interconnections among speech, mental processes, and emotional states as reflected in digital communication.

The data for this study are qualitative, derived from transcripts of the *Rintik Sedu* podcast's audio content. Saleh (2023) posits that qualitative data

is data described through verbal narratives. Thus, the data consists of words, phrases, and sentences containing representations of Generation Z's emotions within the podcast speech. This data encompasses expressions of feelings, self-reflection, and narratives related to the emotional experiences of Generation Z. A data source is the subject from which data is obtained (Inayah et al., 2024), and it must provide clear information regarding how the data is analyzed (Dewi et al., 2024). Accordingly, the data source for this study is the *Rintik Sedu* YouTube podcast—specifically episodes featuring personal and emotional narratives delivered by Nadhifa Allya Tsana. Data were obtained using the "listen and note" technique, involving repeated listening to the podcast, transcribing the speech, and selecting data relevant to the research focus.

The data collection technique employed in this study is the "listen-and-note" method (Subihah et al., 2024). According to Ardiansyah et al. (2023), data collection is a crucial step in obtaining necessary information, as appropriate techniques and valid research instruments play a vital role in generating accurate and reliable data. The listening phase involved repeatedly listening to the *Rintik Sedu* podcast to identify utterances containing emotional representations of Generation Z. Meanwhile, the note-taking phase involved transcribing audio utterances into text and recording data relevant to the research focus. Subsequently, the collected data were classified to facilitate a systematic analysis process.

According to Ramadhan (2021), data analysis is the method of processing data into information. This study employs the data analysis approach proposed by Miles & Huberman (cited in Helpiastuti et al., 2025), which comprises three steps: data reduction, data display, and verification/conclusion drawing. In the data reduction stage, the researcher selected, simplified, and grouped utterance data from the *Rintik Sedu* podcast that were relevant to the research focus. The data were then classified according to the eight basic emotion

categories defined by Plutchik's theory (2001): joy, sadness, anger, fear, acceptance, disgust, surprise, and anticipation. Next, the data were displayed systematically using tables and narratives to facilitate the identification of emotional representation patterns within the utterances. The final stage involved drawing conclusions and verification—interpreting the data based on the analysis results to understand the relationships between language, emotion, and mental processes within the **Rintik Sedu** podcast.

RESULTS

Based on the data analysis of two *Rintik Sedu* YouTube podcast videos—namely "Terlalu Nyaman untuk Dilepaskan, Terlalu Ngebingungin untuk Bertahan" and "Kamu Cerita yang Udah Gak Bisa Diceritain ke Siapa-Siapa"—various forms of Generation Z emotional representation, manifested through the speakers' language choices, were identified. The data were classified into eight emotional categories: joy, sadness, anger, fear, acceptance, disgust, surprise, and hope. The classification results indicate that only seven of these categories were present in the research data: joy, sadness, anger, fear, acceptance, surprise, and hope. The category of disgust was not found, as there were no utterances representing this emotion in the two videos serving as the research subjects. These findings address the research problem regarding the emotional representation of Generation Z through language choices in the **Rintik Sedu** YouTube podcast, viewed from a psycholinguistic perspective.

1. Representation of the Emotion of Joy

Five instances representing the emotion of joy were identified. This emotion manifests in experiences that evoke happiness, comfort, warmth, and a sense of closeness within interpersonal relationships. Such feelings arise when a relationship is rekindled after a separation, when the speaker enjoys moments of togetherness with a partner, begins to open up to someone they

are interested in, experiences a relationship becoming more intimate, or receives a positive response from their social circle regarding a developing relationship. These findings indicate that the emotion of joy in the *Rintik Sedu* podcast is represented through experiences that foster happiness, comfort, and hope regarding interpersonal relationships.

2. Representation of the Emotion of Acceptance

Eight instances representing the emotion of acceptance were identified. This emotion is evident in the speaker's attitude of accepting the reality that a relationship has ended and choosing to move forward without remaining dependent on the partner's presence. Acceptance is also demonstrated when the speaker acknowledges their loved one's right to find happiness with their own life choices, even while still harboring emotional pain. These findings show that the representation of acceptance in the *Rintik Sedu* YouTube podcast is manifested through accepting reality, letting go of a past relationship, and allowing others the space to make their own life choices.

3. Representation of the Emotion of Fear

Seven instances representing the emotion of fear were identified. This emotion appears in statements describing worry, anxiety, and the fear of potentially losing a loved one or seeing a relationship come to an end. Such fear arises when the speaker chooses to suppress their feelings to preserve the relationship, feels anxious about being abandoned, or faces the possibility that the person they are waiting for will never return. Furthermore, the emotion of fear is evident in the hesitation to confront reality and the concern regarding the consequences should the relationship truly end. The findings indicate that the emotion of fear in the *Rintik Sedu* podcast is manifested through anxiety, the fear of loss, and uncertainty regarding the potential end of a relationship.

4. Representation of the Emotion of Surprise

Five instances of the representation of surprise were identified. This emotion is evident in utterances describing the speaker's response to events that occur suddenly and unexpectedly. Such surprise arises when the speaker encounters a reality that contradicts their expectations—such as discovering a partner's betrayal, receiving unforeseen news, or facing a sudden shift in circumstances without explanation. The findings show that the representation of surprise in the **Rintik Sedu** podcast is manifested through responses to unexpected events, the receipt of information contrary to expectations, and sudden changes in situations.

5. Representation of the Emotion of Sadness

Twelve instances of the emotion of sadness were identified. This emotion is evident in utterances describing experiences of loss, emotional hurt, disappointment, and feelings that had to be suppressed because a relationship did not unfold as expected. Such sadness arises when the speaker faces a breakup, discovers a loved one has moved on with someone else, or endures lingering pain that affects their trust in future relationships. Furthermore, sadness is also manifested through the speaker's inability to articulate suppressed feelings, forcing them to cope with the pain in isolation. These findings indicate that the representation of sadness in the *Rintik Sedu* YouTube podcast is expressed through experiences of loss, disappointment over a breakup, and the suppression of feelings regarding a relationship's end.

6. Representation of the Emotion of Anger

Six instances of the emotion of anger were identified. This emotion appears in utterances describing disappointment, hurt, and anger resulting from the way a loved one treated the speaker. The anger is not expressed aggressively; instead, it is largely suppressed and conveyed through statements reflecting emotional pain and

regret over the experience. Additionally, anger is evident when the speaker attempts to mask their feelings by feigning composure, despite harboring lingering anger over the treatment they received. These findings indicate that the representation of anger in the Rintik Sedu YouTube podcast is manifested through expressions of disappointment, hurt, and indirectly conveyed anger.

7. Representation of the Emotion of Hope

Ten instances of the emotion of hope were identified. This emotion is evident in utterances expressing desires, expectations, and beliefs regarding possibilities that have not yet materialized. This hope manifests as a desire for someone to understand feelings that have long been suppressed, a belief in the possibility of reuniting with a loved one, and an aspiration for a better life following various emotional experiences. Furthermore, the emotion of hope is evident in utterances that reflect anticipation of desired future possibilities. These findings indicate that the emotion of hope in the Rintik Sedu YouTube podcast is expressed through statements of desire, expectations, and beliefs regarding potential future outcomes.

DISCUSSION

Representation of the Emotion of Joy

The representation of the emotion of joy is evident in the statements: "After getting back together, everything was sweet. We'd go home together after school, laugh together, get caught in the rain together, and look out for one another. I thought he would stay this time—that he wouldn't leave again" (TN/00:01:36-00:01:46/KG) and "The way we looked at each other—those days were truly sweet. But looking back on it now, it feels sad, because it was only at the very end that I finally gathered the courage to open up a little. I started replying to his messages warmly. I no longer felt awkward when our friends teased us" (KC/00:03:31-00:03:48/KG). In the first data excerpt, the speaker expresses happiness after rekindling a relationship with their partner. Shared activities—

such as walking home from school, laughing, getting caught in the rain, and looking after one another—fostered a sense of comfort and nurtured the hope that the relationship would endure. Meanwhile, in the second excerpt, joy is apparent as the speaker begins to feel comfortable opening up and accepting affection from the person they like. This shift in attitude demonstrates how positive experiences can generate happiness while strengthening a developing relationship. Both statements illustrate that the emotion of joy is constructed through positive experiences that foster comfort, closeness, and optimism regarding the relationship. Based on Plutchik's (2001) theory of emotions, both statements fall under the category of "joy," as they reflect emotional responses characterized by happiness, comfort, and satisfaction derived from pleasant experiences. From a psycholinguistic perspective, this emotional state is reflected in language choices such as "everything is sweet," "laughing together," "looking out for one another," and "replying warmly to messages," all of which indicate a shift in the speaker's feelings toward a more positive state. These linguistic choices represent joy as an emotional experience that strengthens closeness and fosters optimism within interpersonal relationships. This finding aligns with research by Putri, Yusra, et al. (2026), which demonstrates that the representation of happiness in dialogue is constructed through language choices expressing positive experiences, interpersonal closeness, and emotional shifts that reinforce relationships. A similar pattern is evident in the present study, where the emotion of joy is manifested through utterances reflecting the speaker's sense of comfort, happiness, and optimism while either maintaining or rebuilding a relationship with a loved one.

Representation of the Emotion of Acceptance

The representation of the emotion of acceptance is evident in the utterances: "So, at that moment, my hope was exactly what I had written earlier. Don't come back, even if I'm the one asking you to. Don't come back and make things even



harder for me. Don't come back, because I want to continue my journey without you" (TN/00:09:00–00:09:12/PR) and "It's okay; they have the right to be happy with someone else—with the person their heart has chosen" (KC/00:08:41–00:08:45/PR). In the first data set, the speaker demonstrates an attitude of acceptance by choosing to move forward with life without reverting to a reliance on their ex-partner. This decision reflects an awareness that separation is a part of life's process that must be accepted. Meanwhile, in the second data set, acceptance is shown through the speaker's willingness to acknowledge their loved one's right to find happiness with their own choice of partner, even though that decision still leaves emotional wounds. Both utterances demonstrate that the representation of acceptance does not necessarily imply the absence of sadness; rather, it signifies the speaker's ability to come to terms with reality and continue living their life. Based on Plutchik's (2001) emotion theory, acceptance is a manifestation of the emotion of "trust," characterized by an accepting attitude, faith in the process of life, and a readiness to face reality. From a psycholinguistic perspective, this emotional state is reflected in language choices such as "don't come back," "I want to continue my journey without you," and "they have the right to be happy with someone else." These phrases indicate a shift in the speaker's perspective—moving from a desire to maintain the relationship toward a willingness to accept a situation that can no longer be changed. Such language choices represent the process of coming to terms with reality as part of the speaker's emotional recovery. These findings align with the research of Yuliarni & Suryaningsih (2025), which indicates that the representation of emotion in a speaker's utterances is manifested through expressions reflecting inner conflict, self-reflection, and the process of accepting life experiences. This parallel is evident in the current study, where the emotion of acceptance is represented through language

choices demonstrating the speaker's ability to come to terms with reality and interpret separation as part of the life process.

Representation of the Emotion of Fear

The representation of the emotion of fear is evident in the utterances: "Until finally, I found a chat where he was confessing his feelings to another girl. Even though we were still a thing. And I could only stay silent. Literally silent. I didn't say anything because, at that time, I was more afraid of losing him than losing myself" (TN/00:02:18-00:02:35/KT) and "What started as me asking 'what if he comes back' turned into 'what if he never comes back.' What if he really never returns?" (TN/00:08:24-00:08:32/KT). In the first instance, the speaker chooses to suppress the pain and not voice their disappointment, despite knowing their partner had expressed feelings for another woman. This attitude reveals that the fear of losing the partner outweighs the desire to preserve one's self-respect. Meanwhile, in the second instance, the speaker manifests fear through the worry that their ex-partner will never return. The persistent questions in the speaker's mind highlight the difficulty of accepting the reality that the relationship has truly ended. Both utterances demonstrate that the representation of fear is constructed through anxiety and uncertainty regarding the potential loss of a loved one. Based on Plutchik's (2001) theory of emotions, both utterances fall under the category of "fear," as they are characterized by feelings of anxiety, worry, and uncertainty regarding the potential loss of something deemed valuable. From a psycholinguistic perspective, this emotional state is reflected in language choices such as "I could only stay silent," "more afraid of losing him than losing myself," and "what if he never comes back," all of which reveal an internal conflict and a tendency for the speaker to focus on the worst-case scenario. These linguistic choices represent fear as a psychological response to the looming threat of loss. These findings align with research by Tarmini et al. (2023), which indicates that anxiety

is represented through word choices expressing worry, doubt, and difficulty accepting circumstances that do not meet expectations. A similar pattern is observed in the present study, where the emotion of fear is manifested in utterances revealing the speaker's anxiety about potentially losing a loved one and their inability to accept the reality that the relationship has ended.

Representation of the Emotion of Surprise

The representation of surprise is evident in the utterances "Until finally, I found a chat where he confessed his feelings to another girl. Even though we were still a thing" (TN/00:02:18-00:02:22/KJ) and "Last Ramadan, I heard news that he was going to marry a woman chosen by his parents, and once again, he disappeared without a word" (KC/00:05:28-00:05:38/KJ). In the first instance, the surprise arises when the speaker discovers that their partner had confessed feelings to another woman while their relationship was still ongoing. This event altered the speaker's perception of the relationship they had previously believed in. Meanwhile, the second dataset reveals a sense of shock stemming from the sudden news that the man the speaker loves plans to marry another woman—news delivered without any prior explanation. Both utterances demonstrate that the emotion of surprise arises in response to unforeseen events that alter the speaker's expectations regarding their relationship. Based on Plutchik's (2001) emotion theory, both utterances fall under the category of "surprise," as they are triggered by unexpected information that elicits a spontaneous shift in emotional response. From a psycholinguistic perspective, this emotional state is reflected in linguistic choices such as *sampai akhirnya* ("until finally"), *padahal* ("even though/yet"), and **lagi-lagi** ("once again"), which signal a transition from expectation to a reality contrary to the speaker's assumptions. These linguistic choices represent the state of shock while illustrating how the speaker interprets the event that abruptly altered their emotional state. These findings align with research

by Yuliarni & Suryaningsih (2025), which indicates that the representation of emotion in a character's speech is shaped by responses to events affecting their psychological state. This study reflects a similar pattern, wherein the emotion of surprise is manifested through language choices that depict the speaker's spontaneous reaction to a reality that diverges from their expectations.

Representation of the Emotion of Sadness

The representation of the emotion of sadness is evident in the utterances: "I just want you to realize—realize that the wound you left behind is real, and it makes it hard for me to trust anyone again" (TN/00:05:07–00:05:12/KS); "He has someone new now. The last time we met, he came with that person. I smiled, I laughed, and we chatted as if nothing was wrong, but deep down, it was agonizing" (TN/00:03:50–00:04:01/KS); and "It's as if you represent a love and a heartbreak that I have to celebrate all on my own. Let alone telling others—even telling *you* is impossible. It's like I can't tell you that I'm hurting" (KC/00:07:50-00:08:10/KS). In the first instance, sadness is demonstrated through the speaker's admission that the pain of the breakup lingers, affecting their ability to trust others. In the second instance, the speaker attempts to mask their sadness by smiling and acting as though nothing is amiss, despite harboring a deep sense of loss internally. Meanwhile, in the third instance, sadness is revealed as the speaker chooses to internalize their love and emotional pain alone, lacking the space to express these feelings to the person who is their source. These three utterances demonstrate that the representation of sadness arises not merely as a reaction to a breakup, but as an enduring emotional experience that shapes how the speaker perceives relationships with others. Based on Plutchik's (2001) theory of emotions, this state falls under the category of "sadness," characterized by feelings of loss, disappointment, and emotional pain resulting from the end of a meaningful relationship. From a psycholinguistic perspective, this



emotional state is reflected in language choices such as "the wound you left behind is real," "it hurts so much deep down," and "I can't tell you that I'm hurt," indicating that the speaker is experiencing not only sadness but also difficulty in openly expressing their feelings. These linguistic choices represent the inner conflict and the lingering sense of loss within the speaker. This finding aligns with research by Apriannur et al. (2025), which demonstrates that emotional representation in dialogue can be identified through language choices that depict a character's emotional experiences, including grief over loss and inner conflict. A similar pattern is evident in the present study, where the emotion of sadness is manifested through utterances reflecting emotional wounds, a sense of loss, and the speaker's struggle to let go of past experiences.

Representation of the Emotion of Anger

The representation of anger is evident in the utterances: "I just want you to realize. Realize that the wound you left behind is real and it makes it hard for me to trust anyone again" (TN/00:05:07-00:05:12/KM) and "He came back and I played along. Pretending not to be hurt when I was actually sad and angry. But my pride was too great to show it" (KC/00:04:52-00:04:59/KM). In the first instance, anger is conveyed through the speaker's desire for their ex-partner to acknowledge the emotional impact of the breakup. Although not expressed through harsh language, the utterance reveals lingering disappointment that affects the speaker's ability to trust others again. Meanwhile, in the second instance, anger manifests as a suppressed emotion. The speaker chooses to conceal their feelings and feign composure, despite harboring hurt over a partner's tendency to come and go without offering certainty. Both utterances demonstrate that anger is not always expressed directly; it can also manifest through expressions of disappointment, emotional pain, and the suppression of feelings. Based on Plutchik's (2001) theory of emotions, both utterances fall under the category of anger, as they reflect an emotional

response to treatment perceived as hurtful and unfair. From a psycholinguistic perspective, this emotional state is reflected in language choices such as "the wound you left behind is real" and "I was angry, but my pride was too great to show it," indicating that the speaker prefers to express anger indirectly rather than through aggression. This choice of language reflects an internal conflict as well as the speaker's attempt to manage their emotions. These findings align with research by Putra (2024), which indicates that anger is represented through language choices expressing disappointment, protest, and emotional hurt in response to experiences perceived as detrimental to the speaker. A similar pattern is evident in the present study, where anger is conveyed through utterances reflecting disappointment and emotional pain, rather than through aggressive expressions or verbal abuse.

Representation of the Emotion of Hope

The emotion of hope is evident in the utterances: "I am sending this story with one small hope. I hope that someday, if the person in this story hears it, they will realize that for nearly a decade, I never truly walked away from what we once shared" (TN/00:00:24–00:00:35/HR) and "Because that question represents a small, undying hope. I wonder—have you ever felt that way? Loving someone so deeply that it drives you to keep chasing a possibility" (TN/00:07:00–00:07:10/HR). In the first instance, the speaker expresses a hope that someone who was once part of their life will eventually understand the feelings they have long kept hidden. The phrase "I hope that someday" indicates a future-oriented perspective alongside a desire for the intended person to become aware of these feelings. Meanwhile, in the second instance, the speaker maintains the hope of reuniting, even while acknowledging that the likelihood of doing so is diminishing. The phrase "a small, undying hope" reveals that the speaker retains a belief in a desired future possibility. Both utterances demonstrate that the emotion of hope arises from expectations and

beliefs regarding something that has not yet occurred but is nevertheless upheld by the speaker. According to Plutchik's (2001) emotion theory, hope is a basic emotion characterized by the expectation of future possibilities. This emotion drives individuals to continue envisioning desired outcomes, even when the reality they face does not necessarily align with their hopes. In this study's data, hope manifests not only as a desire to reunite with a loved one but also as an effort by the speaker to preserve the meaning of a past relationship. Thus, hope serves as a psychological mechanism enabling the speaker to maintain a future-oriented perspective amidst experiences of loss and uncertainty. From a psycholinguistic perspective, the representation of hope is reflected in language choices containing markers of futurity and possibility—such as phrases like "hopefully one day," "a small hope," and "continuing to pursue a possibility"—which indicate the speaker's future-oriented mindset. Viewed through Stuart Hall's perspective on representation, these linguistic choices do more than express the speaker's feelings; they construct a meaning in which hope acts as a way to sustain optimism amidst loss and uncertainty. These findings align with research by Cahyani et al. (2025), which demonstrates that emotional representation is constructed through language choices reflecting the speaker's experiences and psychological state, thereby allowing the experienced affective state to be understood through the utterances used. This parallel is evident in the current study, where the representation of hope is embodied in language choices that encapsulate the speaker's expectations, beliefs, and orientation toward desired future possibilities. Overall, the findings indicate that the emotional representation of Generation Z in the Rintik Sedu YouTube podcast is manifested through seven emotional categories: joy, acceptance, fear, surprise, sadness, anger, and hope. A strength of this study lies in its analysis of data using a psycholinguistic approach integrated with Stuart Hall's theory of representation and

Plutchik's classification of emotions. This combination of approaches enables a more systematic identification of emotional representations—based not only on the form of the emotions themselves but also on how they are represented through language choices within the podcast dialogue. However, the study is limited by its reliance on only two Rintik Sedu YouTube podcast videos as data sources; consequently, the findings do not fully capture the entire range of emotional representations present in the podcast. Therefore, future research should expand the data sources by including a larger number of podcast episodes or other digital media, and further develop the analysis through an interdisciplinary approach to ensure a comprehensive examination of emotional representation.

CONCLUSION

Based on an analysis of the speech in two *Rintik Sedu* YouTube podcast videos, it can be concluded that the emotional representation of Generation Z is manifested through seven emotional categories: joy, acceptance, fear, surprise, sadness, anger, and hope. Among these categories, sadness is the most dominant form of representation, whereas the emotion of disgust was not found in the research data. These findings indicate that the speech in the podcast primarily represents emotional experiences related to interpersonal relationships and the dynamics of Generation Z's emotional lives.

This emotional representation is realized through language choices that reflect the speakers' psychological states—such as expressions describing happiness, acceptance, anxiety, shock, emotional pain, suppressed anger, and hopes for the future. From a psycholinguistic perspective, the language used in the podcast serves not only as a means of communication but also as a medium representing the speakers' mental processes and emotional experiences. Thus, this study demonstrates that the speech in the *Rintik Sedu* YouTube podcast acts as a vehicle for representing



Generation Z's emotions, constructing the speakers' experiences, feelings, and emotional responses to the various events they have encountered.

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