



Critical Discourse Analysis on Nadia Omara Podcast

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Abstract

Muftiah, 2026 "Critical Discourse Analysis on Nadia Omara's Podcast". Indonesian Language and Literature Education Study Program, FKIP Tadulako University, supervisor Ulinsa and Arum Pujining Tyas. This study aims to analyze the structure of discourse on Nadia Omara's podcast, especially in the episode "Kalomba" from Central Sulawesi, using the Teun A. Van Dijk Critical Discourse Analysis model. The type of research used is qualitative research. The method used in this study is a descriptive method with data in the form of narrative text obtained through direct observation of *podcasts*. The collection technique carried out is by collecting data by listening, watching, and taking notes, then followed by data analysis techniques using Van Dijk's social cognition approach and Miles and Huberman's interactive analysis model which includes data reduction, data presentation, and conclusion drawn. The focus of this research is to examine the macrostructure, superstructure, and microstructure in podcast narrative. *Nadia Omara's podcast* was chosen because it has a social and cultural influence in conveying local stories, myths, and community traditions to a wide audience through digital media so that it plays a role in introducing and preserving regional culture. The results of the study show that Nadia Omara's podcast builds the theme of horror stories based on the local culture of Central Sulawesi through the preparation of a systematic plot and the use of persuasive linguistic elements. The macro structure can be seen in the elevation of the Kalomba story as a representation of public belief. The superstructure is seen in the presentation of stories that are arranged in order, starting from the introduction, the content of the *podcast*, to the

conclusion. The microstructure is shown using semantic, syntactic, stylistic, and rhetorical aspects that strengthen the mystical atmosphere and build listener engagement. The novelty of this research lies in the study of *digital horror podcasts* as a medium of representation of local culture using the perspective of Van Dijk's Critical Discourse Analysis. This research contributes to the development of the study of digital discourse and the preservation of local culture through *podcast media*.

1. Introduction

Discourse is a language arrangement that has a wider scope than clauses and sentences Wahab (1998:128). Discourse is also a tangible form of verbal communication. In terms of shape, Discourse is divided into two main categories, namely oral discourse and written discourse. Oral discourse is a form of verbal communication that involves the speaker and the listener (Scott, 2017). Therefore, discourse can be understood as a more complex linguistic unit, both in the form of oral and written discourse (Ulinsa, Julia Marfuah, 2017).

In the development of critical discourse, there are several opinions of experts, each of which states about critical discourse. Among them, According to Van Dijk (2001:352) in (Fauzan, 2014) states that "*Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. So AWK is a type of discourse analysis research that focuses on the study of how abuses of power, domination, and inequality are created, produced, and rejected through text or orally in social and political contexts. In line with that, in the AWK study, Van Dijk views discourse as an analysis of social cognition discourse because Van Dijk does not only look at the structure of the text but Van Dijk also sees how a discourse can be formed (Yusar, 2020).*

Regarding the process of disseminating discourse, the production of discourse is generally intended for consumption by the wider community. Therefore, mass media plays an important role as a means in shaping public discourse both by individuals and groups, through the dissemination of information and the construction of social reality (Ulinsa, Nuryanti et al., n.d.). One of the media that is currently becoming increasingly popular in recent years is *Podcast*, which is an audio broadcast format that can be accessed anytime and anywhere through a variety of *Digital Platforms* among them is the YouTube channel.

In mid-2018 research, *Podcast* has provided more than 18.5 million episodes in over 100 languages and covers more than 155 countries. Development *Podcast* It continues to this day, showing that this media has a large audience, both as creators and listeners. This shows that the public is increasingly interested in seeking new information and insights through *Podcast*, Oktavanisayah *et al.*, 2024, (Haliza, 2025).

In addition to experiencing rapid development, *Podcast* also has advantages over other technologies, because *Podcast* can be heard anytime and anywhere, where the listener has the freedom to choose the theme they want to listen to, as well as the freedom of time to listen (Auliya, 2020), (Popularity *et al.*, 2021). In addition, the production for *Podcast* relatively inexpensive.

The cheapness of podcast production eliminates the diversion of costs to listeners or in other words, podcasts can be accessed for free. *Podcast* which is digital in nature can make anyone around the world access it (Nugroho, 2021). *Podcast* also presents so many shows, including entertainment, politics, and science, so that it becomes one of the *Platform* information media that is very suitable as an alternative for modern society.

In this regard, *Podcast* It is important to be studied academically because it is one of the popular formats used to convey ideas, opinions, and discussions on various issues, both social and cultural (Study *et al.*, 2025). Furthermore, linguistic approaches and discourse studies in podcast studies help dissect how language and narrative are used to construct social issues in society (Eva *et al.*, 2025).

Research on *Podcast* previously, it had been carried out by (Melinda, 2021) which discusses how *Podcast* criticizing the education system in Indonesia. Meanwhile, research (Haliza, 2025) who discusses *Podcast* as a digital communication medium. In contrast to the previous research, this study focuses on Nadia Omara's horror podcast with AWK Van Dijk's approach to look at the representation of the local culture of Central Sulawesi. Until now, research on *Podcast* local culture-based horror using AWK Van Dijk's perspective is still limited, especially in *Podcast* Nadia Omara, episode Kalomba. The novelty of this research lies in the study of *Podcast* digital horror as a medium for the representation of myths and local culture in Central Sulawesi through the abbreviation AWK Van Dijk.

One of the *interesting podcasts* to research is a *podcast* from Nadia Omara Production's YouTube *channel* which is a digital media with the *tagline* "WakWak Horror Stories" which displays content about horror stories, historical stories, and very interesting criminal cases through *podcast programs*. Nadia Omara Production is a company managed by Nadia Omara herself. Through this company, Nadia Omara and her team produce popular horror, mystery, and historical content. The stories in Nadia Omara's podcast are taken from stories sent directly by her followers.

The Nadia Omara podcast shows significant excellence through its highly engaging variety of content, covering horror stories, criminal cases, and historical stories, which guarantees a wide reach of audiences and continued interest. What's

more, Nadia Omara's podcast has 13.8 million followers, which is certainly more than other *podcasts* that tell horror stories as well. The main uniqueness of this channel lies in *its distinctive branding, which is reinforced by the tagline "WakWak Horror Stories," and especially in the active involvement of the audience because the horror stories presented are mostly sourced directly from the posts of their followers.*

Nadia Omara in one of the *The podcast* tells a true story from Central Sulawesi, which is the story of *Squirt* which was sent directly by the resource person who is one of his fans. *Squirt* is a genie figure who is believed by the people of Central Sulawesi and is described as resembling a goat. According to this belief, a person who carelessly throws away coconut pulp in the afternoon or night can experience illness or disorder from the jinn *Race*.

Because of this belief, until now there are still some people who avoid throwing away coconut grounds in the afternoon or at night (Nurhana, 2023). *Podcast* This raises the story of the horror discourse, which is of course very important socially because it represents, beliefs, fears, and cultural values of society. This research is also included in a folklore that reflects cultural ideologies through values, traditions, and views of life that are passed down from generation to generation.

Based on this background, the formulation of the problem raised in this study is how macro, superstructure, and microstructure, in Nadia Omara's podcast based on Ten A. Van Dijk's Critical Discourse Analysis (AWK) model. In connection with the formulation of the problem, this study aims to analyze the structure of the discourse on the Nadia Omara podcast using the Critical Discourse Analysis (AWK) model of Teun A. Van Dijk through the description of the macro structure, superstructure, and microstructure contained in *the Nadia Omara* podcast

2. Method

This study uses a qualitative descriptive method that aims to understand and describe a phenomenon through descriptions in the form of sentences and language that uses natural methods. The qualitative method was chosen because it is able to reveal the meanings, contexts, and ideologies hidden in text or language, in the stories in *Nadia Omara's podcast*. As stated by sugiyono (2022), the qualitative approach produces data in the form of written or spoken words from people and observed behaviors.

In this context, the researcher focuses on the language used in Nadia Omara's podcast. The source of the data obtained in this study is through direct observation of *the Nadia Omara* Podcast on her YouTube *channel*, especially in the story about "kalomba" sent directly by Nadia Omara's followers from Central Sulawesi, lasting about 30 minutes.

In line with this, the episode "Kalomba" was chosen because it has a strong connection with the local culture of Central Sulawesi, especially the public's belief in the mysterious *figure of the kalomb*. This episode not only contains elements of

horror, but also discusses myths, cultural values, and social cognition of people that are relevant to Van Dijk's Critical Discourse Analysis research.

Therefore, *Nadia Omara's* podcast is considered the most suitable for uncovering how ideology, narrative, and language are constructed. Because this study uses a qualitative descriptive approach and the Critical Discourse Analysis (AWK) model, which emphasizes in-depth analysis of discourse structure, the selection of one episode of *Nadia Omara's* podcast was made because this study used the depth of analysis of the object studied rather than the amount of data collected. Therefore, one episode was chosen so that researchers could conduct a more detailed and systematic analysis of microstructures, macros, and superstructures.

Furthermore, the research data was transcribed manually by watching podcasts *repeatedly* and then converted into text form. If there is a certain term, the researcher translates it without changing the original meaning. Furthermore, to ensure that the analyzed data matches the original story and avoid misinterpretation, the transcription results are matched back to the podcast video *repeatedly*. The instruments of this research include gadgets, observation sheets, which are forms used to record the results of the findings. In line with that, the collection technique carried out is by collecting data by listening, watching, and taking notes.

1. The viewing technique is the basic technique of paying attention to *Nadia Omara's* podcast videos. In this technique, the researcher collected data by downloading and rewatching podcasts *repeatedly* to analyze more deeply the features of critical discourse, especially in the 3 discussions in Van Dijk's theory, namely the macro structure, superstructure, and microstructure of the *podcast*.
2. The simak technique is a data collection technique that is carried out by listening to the narrative or story conveyed on the *podcasts*, especially those related to the problem to be researched. According to Sudaryanto (2015:203), the method of listening to the use of the language to be studied (Norma Khoirunnayah, Wahyu Widayati, 2023). In this study, the method of listening is carried out by listening to the narrative or story in the *Podcast Nadia Omara* in particular in the story about '*Race*'.
3. The recording technique is a technique that the researcher uses when applying the method of listening with advanced techniques. Sudaryanto (2015:205-206) said that the recording technique is carried out after the initial or basic technique and is carried out with a certain stationery (Norma Khoirunnayah, Wahyu Widayati, 2023). The data that has been collected will then be continued with a recording technique, so that the data will be classified based on its group. The data that has been found will be recorded and then collected for further reduction (selected and then classified according to the problem formulation of the researcher). This stage is done

with stationery. Then, the researcher recorded important data related to the analysis of critical discourse in *Podcast Nadia Omara*.

Furthermore, the analysis technique uses the Van Dijk model AWK device which is often called social cognition. This model was chosen because it is able to explain how language is used to build opinions, represent social reality and direct the meaning of the listener through the structure of the text, social cognition, and the social context behind the discourse.

In addition, the model, Van Dijk is also considered relevant because it has a systematic analysis structure, which includes macrostructures, superstructures, and microstructures. Through this aspect, researchers can interpret the meaning contained in the discourse in more depth. Meanwhile, the analysis process is carried out by identifying the main themes or topics in the discourse through macro structures. Next, the researcher analyzes the arrangement or scheme of the text on the superstructure to see how the flow of the story is constructed. As for microstructure, the analysis is focused on the use of words, sentences, language style, and diction choice.

The data analysis model used by the researcher is the Miles and Huberman interactive data analysis model. Miles and Huberman (1984) stated that activities in qualitative data analysis are carried out interactively and take place continuously until complete, so that the data is saturated (Imelda et al., 2020). After the data is collected, the next stage is to mark each type of analysis of the Van Dijk model, namely macrostructure, superstructure, and microstructure. In the next stage, the data is categorized based on the similarity of functions, meanings, and characteristics of the discourse.

Data containing the main theme or topic is included in the category of macro structure, then data containing storyline from beginning to end goes into the superstructure, while data containing semantics, syntax, stylistics, and rhetoric go into the microstructure. In Van Dijk's framework, categorization is carried out based on three elements so that it includes three components, namely: data reduction, data presentation, and conclusion drawn.

1. Data Reduction Stage

Data reduction is an important process in qualitative data analysis that aims to simplify and organize the raw data that has been obtained from the analysis into meaningful and structured information, by focusing only on information that is relevant to the research objective.

2. Data Presentation Stage

After the data is reduced, the next step is to present the data. Data presentation is a crucial stage in the qualitative data analysis process which aims to organize information systematically and meaningfully. This process allows researchers to display research data in an easy-to-understand form.

3. Verification Stage/Drawing of Conclusions

The last stage is verification, In this stage, the data that has been classified previously will be re-inferred from all the data that has been found. This stage serves as a comprehensive overview of the research results and is expected to answer the problem formulation comprehensively. This stage is temporary and is subject to change during the data collection process.

3. Results

Based on research conducted on language on Nadia Omara's podcast by looking at macro structures, superstructures, and microstructures, data was found on Nadia Omara's podcast. The results of this study are as follows:

1. Results of Macro Structure Analysis on Nadia Omara Podcast

The main focus on macro structure lies in the thematic aspect, namely the main idea or theme contained in a discourse (Di et al., 2023). The results of the macro structure analysis on Nadia Omara's podcast are as follows:

Table 1. Results of Macro Structure Analysis on Nadia Omara Podcast

Macro Structure	Findings
Theme/Topic	<i>How did the figure of the race come about and how did the horror experience experienced by the speakers.</i>

2. Results of Superstructure Analysis on Nadia Omara Podcast

Superstructure is related to schematic aspects, which are patterns or arrangements of ideas that are systematically assembled, such as the introduction, sides, and conclusions. Van Dijk includes an organized scheme or flow as an important part of a discourse (Di et al., 2023). The results of the superstructure analysis on Nadia Omara's podcast are as follows:

Table 2. Results of Superstructure Analysis on Nadia Omara Podcast

Superstructure	Findings
Introduction	<i>"On KHW tonight I will tell a scary story, related to the figure of an urban legend from Central Sulawesi. Just like the people of Kalimantan who believe in the existence of kuyang, the people of Central Sulawesi also believe in the existence of a ghostly figure with the body of a goat that they call kalomba.."</i>

Podcast Content	<p><i>"That night was New Year's Eve from 2013 to 2014 where at that time their father invited them and their family to go to the next city to celebrate New Year's Eve together but the distance from home to the city was quite far, as a result Rani chose to leave you alone, I just want to stay here, sir, he said, go papa mama and brother."</i></p>
	<p><i>"Rani was shocked by the sound of her sister screaming in the bathroom, "Brothers are coming, she is coming", which was manually transcribed by watching the podcast repeatedly and then converted into text form. If there is a certain term, the researcher translates it without changing the original meaning. Next, the transcript is validated by rematching the transcription results with the podcast video so that the data is accurate for analysis.</i></p>
Closing	<p><i>"When she saw many residents coming, Nadia was also scared of the figure, finally she turned around, she climbed the wall and immediately ran to the garden towards the back of the house. When chased by the residents there, the figure suddenly disappeared, oh Allah."</i></p>
	<p><i>"Okay, that was the story of the mystical experience experienced with our crew Rani and also her sister Saras."</i></p>

3. Results of Microstructure Analysis on Nadia Omara Podcast

Microstructure is a meaning in discourse that can be analyzed through linguistic elements such as words, sentences, propositions, subsentences, as well as paraphrases used and other similar elements (Ichsan et al., 2022). The results of the microstructure analysis on Nadia Omara's podcast are as follows:

Table 3. Results of Microstructure Analysis on Nadia Omara Podcast

Microstructure	Findings
Semantics	<p>Background</p> <ol style="list-style-type: none"> <li data-bbox="624 353 1114 392">1. <i>"In a district in Central Sulawesi".</i> <li data-bbox="624 443 1337 517">2. <i>"When his gaze accidentally stared at the window near the living room,"</i>
	<p>Details</p> <ol style="list-style-type: none"> <li data-bbox="624 584 1337 748">1. <i>"He started to freeze, he couldn't do anything, it was 9 o'clock he could move when, the time after entering the hour was almost 2 a.m., 2 a.m. meant 2 nights."</i> <li data-bbox="624 792 1337 956">2. <i>"That night was New Year's Eve from 2013 to 2014 where at that time their father invited them and their family to go to the next town to celebrate New Year's Eve together."</i>
	<p>Meaning</p> <ol style="list-style-type: none"> <li data-bbox="624 1003 1337 1077">1. <i>"Rani's feelings are suddenly not good, besides that the air around me is suddenly cold."</i> <li data-bbox="624 1128 1225 1158">2. <i>"Rani feels as if someone is watching her."</i>
	<p>Presumption</p> <ol style="list-style-type: none"> <li data-bbox="624 1211 1337 1285">1. <i>"Rani also often hears mystical stories experienced by local residents."</i> <li data-bbox="624 1337 1150 1366">2. <i>Oh that's probably a guest this time.</i>
	Syntax
<p>Coherence</p> <ol style="list-style-type: none"> <li data-bbox="624 1547 1337 1621">1. <i>"The distance from home to the city is quite far, so Rani chose to leave the house, I want to stay here."</i> <li data-bbox="624 1673 1337 1747">2. <i>"The curtains of their room are thin, even the faint moonlight can still enter."</i> 	
<p>Pronouns</p> <ol style="list-style-type: none"> <li data-bbox="624 1794 1086 1957">1. First person pronouns (I) Example : <i>"I want to stay here, sir."</i> <i>"I can just sit quietly and pray."</i> 	

	<p>2. Second person pronouns (you, you) Example : <i>"Stop you guys from leaving."</i> <i>"Are you bringing your guests?"</i></p> <p>3. Third-person pronouns (he, they, his) Example : <i>"He prefers to spend time watching TV."</i> <i>"They can also live there comfortably."</i> <i>"His father came in from the front yard."</i></p> <p>4. Hint pronouns (this, that, there, there) Example : "Rani's house is not separated by partitions." "Even Rani there also felt as if someone was watching her." "Kak Nisa can only be fixated on the man's shadow." "When chased by the residents there , the figure suddenly disappeared."</p>
<p>Stylistics</p>	<p>1. <i>"The atmosphere that night was getting more tense, even Rani felt as if someone was watching her."</i></p> <p>2. <i>"Rani's whole body immediately stiffened and couldn't be moved when her gaze was on the window."</i></p>
<p>Rhetoric</p>	<p>1. <i>"Well, FYI, the shape of Rani's house is that the room is not separated by partitions, so the model of the house that is loose extends to the back so that the living room, TV room, dining room, kitchen are not the same, now because this TV room is on the same line as the living room, so automatically Rani who is in this TV room can see very broadly towards the living room without being hindered by anything. Can you imagine?"</i></p> <p>2. <i>"My Heart Is Breaking"</i></p>

4. Discussion

1. *The Macro Structure of Nadia Omara's Podcast*

The thematic or main theme in Nadia Omara's podcast entitled "Kalomba KHW Central Sulawesi" not only discusses the horror experience of the Rani family, but also represents the cultural belief of the community towards the existence of mystical beings. In the perspective of the Critical Discourse Analysis of Teun A. van Dijk's model, the emergence of *the figure of the kalomba* can be interpreted as a form of social cognition of people who still believe in the relationship between humans, places, and the supernatural world.

The discourse built in the *podcast* shows the existence of cultural ideologies regarding belief in supernatural beings that are inherited from generation to generation. In addition, the way Nadia Omara conveys the story with a tense atmosphere, scary word choices, and detailed depictions of *the figure of the race* also affect emotions and direct the listener to the meaning of the story. Critically, this podcast also represents how the local culture of Central Sulawesi is constructed as a region that is close to mystical things to shape the listener's social perception of the local culture and society.

2. *Nadia Omara's Podcast Superstructure*

Superstructure is a schema framework in discourse. The discourse in question includes conversations and notes that start from the elements of introduction, podcast content, and conclusion. Then when analyzing a discourse on the superstructure, it is examining the scheme of the discourse. Superstructures look at how the parts of the text or the spoken are interconnected to build a coherent narrative. Of course, this is very influential to be able to deliver messages made for listeners. The data from several elements in a superstructure, namely the introduction, the content of the *podcast*, and the conclusion are as follows.

Introduction

Data 1, minutes (1:04-1:22)

On KHW tonight I will tell a scary story, related to an urban legend from Central Sulawesi. Just like the people of Kalimantan who believe in the existence of kuyang, the people of Central Sulawesi also believe in the existence of a ghostly figure with the body of a goat that they call kalomba.

In the podcast *excerpt*, Nadia Omara explained the figure of kalomba as part of the supernatural beliefs of the people of Central Sulawesi. The introduction of kalomb shows how local myths are formed as social knowledge that people trust, according to Teun A. Van Dijk's Critical Discourse Analysis. Mystical stories, local culture, and people's beliefs in the supernatural world are intertwined in the podcast's narrative. Additionally, terms such as "urban legend" and "ghost" are used to describe the race as a mysterious cultural representation that is passed down from generation to generation. The fact that the Kalimantan people's belief

in kuyang is mentioned also shows that the myth in several regions in Indonesia has a similar pattern. Therefore, this podcast not only conveys horror stories but also brings to life cultural discussions about supernatural beliefs in Indonesia.

Podcast Content

Data 2, minutes (4:45-5:07)

That night was New Year's Eve from 2013 to 2014 where at that time their father invited them and their family to go to the next city to celebrate New Year's Eve together but the distance from home to the city was quite far, as a result Rani chose to leave you alone, I just want to stay here sir, he said go papa mama and brother he said.

In the podcast excerpt above, the beginning of the conflict in the story can be seen when Rani decides to stay home alone while her family goes to celebrate New Year's Eve. In the perspective of Teun A. van Dijk's Critical Discourse Analysis, the situation builds a discourse about one's fear and vulnerability when alone in a lonely place. Rani's decision not to go with her family triggers the appearance of mystical events in the story.

The use of New Year's Eve settings and the location of the house far from the city also reinforce the quiet and tense atmosphere. In addition, this quote shows the social cognition of the people who often associate the conditions of loneliness, nighttime, and solitude with the possibility of the appearance of supernatural disturbances, so that the reader is directed to feel anxiety from the beginning of the story's conflict.

Data 3, minutes (20:30-20:50)

Rani was surprised by the sound of her sister's screams in the bathroom, "Brothers are coming, she is coming, she is coming", who said? I already got goosebumps, said the Saras wa, now Saras's scream, Rani was immediately surprised and at that moment also Rani remembered the story of the ghost of the race that was told yesterday by her sister, eh, maybe it was her.

In the podcast excerpt above, there is an increase in conflict when Rani is startled by the panicked screams of her sister, Saras, from the bathroom saying, "she is coming". In Van Dijk's framework perspective, this section shows how horror discourse is constructed using emotional language and tense situations to build audience perception. Rani's hysterical screams and fear response reinforce the representation of supernatural threats that are considered real in the story, thus forming the listener's social cognition that mystical events can appear suddenly in domestic space.

In addition, the use of sentences such as "she came" and Rani's mind that directly associated the incident with the figure *of the race* shows how the ideology of belief in *urban legends* is embedded in the storyline, so that the audience is directed to understand and imagine the tension and fear in the story.

Closing

Data 4, minutes (25:49-26:02)

When she saw many residents coming, Nadia was also afraid of the figure, finally she turned around, she climbed the wall and immediately ran to the garden towards the back of the house. When chased by the residents there, the figure suddenly disappeared, oh Allah.

The peak of the conflict, according to the podcast excerpt, is marked by the chase of a mysterious figure who then disappears. This narrative shows a pattern of contradiction between the existence of phenomena that are beyond the reach of logic and people's attempts to explain an event rationally, according to Teun A. Van Dijk's Critical Discourse Analysis. The disappearance of the figure shows that the race is a supernatural entity that cannot be controlled or understood through empirical experience.

In addition, the participation of citizens in the pursuit shows that the community recognizes the existence of the individual. Therefore, the narrative not only creates conflict in the story but also represents the community's belief about the existence of supernatural beings in the local culture. Myths are inherited as part of people's cultural knowledge and are maintained through collective experience, as demonstrated by this pattern of representation.

Data 5, minutes (28:17-28:21)

Ok, that was the story of the mystical experience experienced by our sister Rani and also her sister Saras.

In the koda section, Nadia Omara closes the story by saying that what happened to Rani and Saras was a mysterious experience. This conclusion ends the story and directs its meaning to one understanding, namely supernatural events. The narrator has control over how the reader perceives the story, especially at the end, according to Van Dijk's framework. The conclusion not only concludes the story, but also helps the listener see the event as part of the story. Cognitively-socially, events that cannot be logically explained are constructed as mysterious and have little room for other interpretations.

3. *The Microstructure of Nadia Omara Podcast*

Semantics

Semantics consists of several parts including, background, details, intent, and presumptions. Here is the data of all the parts that exist in semantics.

Background

Setting is a structure in a *podcast* that has a great influence on the discourse that is conveyed. Setting refers to the environment or context in which a conversation or story is taking place.

1. *in a district in Central Sulawesi.*

In this section, *Podcast* introduces the setting when Rani moves to a remote area in Central Sulawesi. The description of an area that is still surrounded by forests and has a relatively small population not only serves as a location marker, but also builds an initial picture of the atmosphere of the story. In the perspective of Critical Discourse Analysis of the Teun A. Van Dijk model, the depiction shows how discourse is formed through the selection of information that highlights the impression of alienation and remoteness of a region. These representations have the potential to form the meaning that remote areas are a different space from everyday life and are often associated with mysterious events. Thus, the rural environment in the story is not only represented as a geographical space, but also as a space full of mystical and supernatural nuances. The use of this setting also supports the construction of the atmosphere of the story from the beginning so that tension begins to build before the main conflict arises.

2. *When his gaze accidentally stared at the window near the living room.*

In this part, the beginning of the climax is seen when Rani experiences a horror incident after seeing a mysterious male figure behind the window of her house at night. The event marks an increase in tension in the storyline. Rani's character is described as feeling scared, goosebumps, and unable to move, which shows the character's psychological condition when facing situations that are considered threatening. In the perspective of the Critical Discourse Analysis model of Teun A. Van Dijk, the depiction of a tall man who appears behind a window at night is a discourse strategy to build a mysterious and gripping impression. The presence of the figure not only serves as an element of the story, but also represents the house at night as a space associated with the possibility of supernatural events. Through the depiction of these settings and situations, the horror discourse is built gradually to reinforce the nuances of fear and tension in the story.

Details

Detail is a detailed and lengthy protrusion done to create a certain image. The details displayed in this *podcast* are as follows:

1. *He started to freeze really couldn't do it, it was 9 o'clock he could move when, the time after entering the hour was almost 2 a.m., 2 a.m. meant 2 nights.*

In the quote above, there is a clear time marker, which is from "9 pm" to "almost 2 dawn". The time marker serves to show the sequence of events in the story. In Van Dijk's framework, time information not only acts as an explanation of the plot, but also becomes an element that strengthens the construction of the atmosphere in the narrative. A fairly long span of time illustrates that the character experiences a tense situation and lasts for a long time. The condition of the characters who are unable to move during this period further strengthens the representation of a tense and frightening situation. In addition, the use of the night to early morning setting represents a time that in various horror narratives is often associated with the appearance of mysterious or supernatural events. Thus, the timing in the story serves to support the construction of the horror atmosphere and strengthen the tension that is to be conveyed in the discourse.

2. *That night was New Year's Eve from 2013 to 2014 where at that time their father invited them and their family to go to the next town to celebrate New Year's Eve together.*

In the excerpt, a specific time marker is used, namely the eve of the new year from 2013 to 2014. The timestamp not only shows when the event occurred, but also becomes an important part of the formation of the story's setting. Based on Van Dijk's perspective, this timing can be understood as a narrative strategy that provides context to the events being told. New Year's Eve is represented as a moment that has a special meaning because it marks the transition from one period to the next. In addition, the combination of the night setting with the New Year's moment also strengthens the impression of uncertainty and the possibility of unusual events. Thus, these time details serve to support the development of the story atmosphere and strengthen the mysterious nuances that are the main characteristics of horror narratives.

Meaning

Meaning is a meaning that is not conveyed directly, but can be understood from a situation or story. The intent shown on this *podcast* is as follows

1. *I don't know why Rani's feelings suddenly weren't good, besides that the air around me was suddenly cold.*

In this section, the meaning is not conveyed directly, but through the depiction of feelings and mood changes experienced by the character Rani, such as "bad feelings" and "sudden cold". These expressions are the first marker of tension in the story. In Van Dijk's point of view, these elements not only explain the conditions experienced by the character, but also contain

implicit meanings that represent the possibility of unusual or supernatural events. Changes in the mood and physical condition of the characters are constructed as an early sign of the appearance of disturbances or threats in the storyline. Through these depictions, the narrative builds expectations of the emergence of mysterious events so that a sense of tension has been formed even before the main event occurs.

2. *Even Rani there also felt as if someone was watching her.*

The quote shows that fear in the story does not always arise because of the presence of a real threat. The phrase "as if someone is being watched" describes the inner experience that Rani's character experiences when facing a situation that cannot be explained with certainty. In the perspective of Teun A. Van Dijk's Critical Discourse Analysis, the use of the phrase shows how horror discourse is constructed through uncertainty and suspicion of the unseen. The absence of clear evidence actually strengthens the mysterious impression because threats are only present in the form of conjectures and feelings of the characters. Through this way of presentation, the story places the psychological aspect as the main source of tension, so that a tense atmosphere is formed even before the appearance of a supernatural figure or event in person.

Presumption

A presumption is an assumption or information that is considered true without having to prove its truth again. The presumptions shown on this *podcast* are as follows:

1. *Rani also often hears mystical stories experienced by local residents.*

In the quotation there is a presumption that mystical stories have become part of the experience known to the local people. Information about the frequent occurrences of mysterious events is conveyed without further explanation, as if its existence does not need to be questioned. Looking at the perspective of Teun A. Van Dijk's Critical Discourse Analysis, this form of delivery shows how a social belief can be presented as something natural and accepted in the community. Mystical events are not positioned as extraordinary events, but as part of the reality that lives in the daily lives of citizens. Through this presentation, the narrative builds a social picture that shows the strong existence of belief in supernatural things in the environment where the character is located.

2. *Oh that's probably a guest this time.*

In this quote, the use of the term "guest" indicates the assumption that a figure or presence whose identity is not yet known is seen as something common and does not raise suspicion. The choice of words presents a certain meaning before the true identity of the figure is revealed. In AWK Van Dijk's perspective, this kind of presumption serves to frame an event through a pre-

accepted meaning. The presence of a mysterious figure is initially represented as part of a normal situation in everyday life. However, as the story progresses, the meaning shifts when there are indications that the figure in question may not be an ordinary human. This change in meaning creates tension in the narrative, because what initially seems normal slowly turns into something that contains mysterious and threatening elements.

Syntax

Syntax is a branch of linguistics that studies the structure of discourse, sentences, clauses and phrases. In contrast to morphology, which studies the form and structure of the word seta morpheme (M. Ramlan., 1981).

Sentence Forms

Nadia Omara's podcast is more dominant in using inductive sentence forms or paragraphs. This is because the content of the story is conveyed through a series of events gradually and chronologically, starting from the appearance of a tense night atmosphere, the sound of goat bells, to the appearance of *a kalomba* figure. After all these events are explained, only then can the reader draw the conclusion that the atmosphere in the story is very scary and full of tension. Thus, the main idea or core meaning of the story is not directly conveyed at the beginning, but is built through the explanation of events first.

Coherence

1. *The distance from home to the city is quite far, as a result Rani chose not to just go to, I want to stay here.*

The quote shows a connection between the conditions faced by the character and the actions he then takes. The distance from the city center is a situational setting that influences Rani's decision to stay at home. Based on the perspective of Teun A. Van Dijk's Critical Discourse Analysis, the delivery of this kind of information serves to build the coherence of events so that every action of the character seems to have a reasonable basis. Rani's decision is not shown as a choice made suddenly, but rather as a consequence of the circumstances she is facing. The arrangement of the relationship between circumstances and actions makes the development of the story run logically, before finally leading to events with mystical nuances. Through this pattern, the narrative shows how a situation that at first seems ordinary can be the starting point for conflict and tension to emerge in the story.

2. *The curtains of their room were thin, even the faint moonlight could still enter.*

In the excerpt, it shows how environmental elements are used to support the formation of the atmosphere in the story. The existence of thin curtains causes moonlight to remain in the room, so the room is depicted as being in a faint lighting condition. Based on Teun A. Van Dijk's framework, this kind of detail not only serves as a description of the setting, but also becomes part of

the narrative strategy in building a certain nuance. Lighting that is neither completely dark nor bright creates an ambiguous impression that is often used in horror narratives. The depiction of space with these conditions reinforces the impression of loneliness, uncertainty, and full of possibilities, so that the tension of the story can develop gradually. Thus, the physical elements play an important role in presenting a mysterious atmosphere that supports the story.

c) Pronouns

a. First person pronouns (I)

First-person pronouns are words used to replace the person who is speaking or speaking. This word refers to oneself, both singular and plural.

"I want to stay here, sir."

"I can just sit quietly and pray."

b. Second person pronouns (you, you)

Second-person pronouns are words used to replace the person you are talking to or the other person you are talking to.

"Stop you guys from leaving."

"Are you bringing your guests?"

c. Third-person pronouns (he, they, his)

Third-person pronouns are words used to replace the person being talked about

"He prefers to spend time watching TV."

"They can also live there comfortably."

"His father came in from the front yard."

d. Hint pronouns (this, that, there, there)

Clue pronouns are words used to indicate an object, place, situation, or something that is being talked about.

"Rani's house is not separated by partitions."

"Even Rani there also felt as if someone was watching her."

*"Kak Nisa **can** only be fixated on the man's shadow."*

"When chased by the residents there , the figure suddenly disappeared."

Stylistics

Stylistics is a science that studies the style of language used in works, both literary and everyday language. In simple terms, stylistics discusses how language is used to produce certain effects, such as beauty, emphasis on meaning, atmosphere, or the characteristics of the speaker.

1. *The atmosphere that night was getting more tense, even Rani felt as if someone was watching her.*

In this excerpt, the word "gripping" is used to describe the atmosphere surrounding the events in the story. The diction has a strong meaning because it not only shows a tense situation, but also presents the impression of a threat that is not yet known for sure. Referring to Teun A. Van Dijk's analytical framework, the choice of certain words in discourse plays a role in shaping the representation of an event. The use of the word "gripping" makes the night atmosphere represented as a condition full of discomfort, fear, and the possibility of something dangerous appearing. This choice of diction strengthens the horror nuances built by the narrator while supporting the creation of a mysterious atmosphere that is the main characteristic of the story.

2. *Rani's whole body immediately stiffened and couldn't be moved when her gaze was directed towards the window.*

In the quote above, the phrase "Rani's whole body immediately stiffens when her gaze is fixed on the window" is used to describe the character's physical reaction when faced with a terrifying situation. The choice of expression gives a strong picture of the intensity of fear experienced by Rani. Based on Teun A. Van Dijk's analytical framework, the use of diction like this serves to clarify the representation of the character's psychological state through the body's responses displayed. The body depicted as being stiff shows that fear is not only present as an emotion, but also affects the physical condition of the character directly. The depiction reinforces the impression that the threats faced have a serious and profound impact. Thus, the choice of words used helps build tension and strengthen the horror nuances that develop in the story.

Rhetoric

The rhetorical element is an element of the emphasizing style of a topic in a text. This style of emphasis is closely related to how the message of a text will be conveyed (Education et al., 2012).

One form of rhetoric that has emerged is a rhetorical question, which is a question that does not require an answer, but aims to affirm the situation or invite the listener to imagine the situation being told in the *podcast*. This can be seen in the sentence "*well FYI, the shape of Rani's house is not separated by partitions, so the model of the house that is loose extends to the back so that it is a living room, TV room, dining room, kitchen, so because this TV room is on the same line as the living room, so automatically Rani who is in this TV room cannot see very widely, right in the direction of the living room without being obstructed by anything. Can you imagine?*". The narrator uses this sentence to invite the listener to imagine the condition of Rani's house that is open and allows the character to see the atmosphere outside clearly.

Another form of rhetoric found is hyperbole, which is a style of language that exaggerates a situation to cause an emotional effect. For example, in the sentence "my heart wants to be removed". This expression does not actually mean anything, but is used to show the very strong fear and surprise that the character experiences when he sees the figure *of the race*.

5. Conclusion

Based on the results of the research, it can be concluded that Nadia Omara's podcast entitled "Kalomba KHW Central Sulawesi" represents the community's belief in mystical creatures as part of the social and cultural life of the people of Central Sulawesi. In the macro structure, the theme of the mystical experience experienced by Rani and her family is the main theme that builds the entire story. The theme not only presents horror stories as entertainment, but also shows the community's belief in the existence of supernatural beings that are still alive and inherited through stories that develop in the social environment.

In the superstructure structure, the story is structured through stages of introduction, conflict, climax, and conclusion that build tension gradually. The chronological plot makes the mystical events in the story look logical and easy to understand. From the point of view of Van Dijk's social cognition, the story pattern shows how people's knowledge and beliefs about the supernatural world are represented through digital media. The story not only conveys the characters' experiences, but also describes the way in which society interprets events that are considered beyond logical explanation.

In the microstructure, the use of setting, detail, intent, presumption, diction, coherence, and rhetorical elements plays a role in building a horror atmosphere. Word choices such as "gripping" and "stiff" are used to reinforce the effects of fear and stress. In addition, the various linguistic elements used show that the mystical events in the story are described as something natural and believed by the social environment of the characters. This shows that language is not only used to convey stories, but also to construct certain meanings and views in discourse.

Overall, this *podcast* not only serves as an entertainment medium, but also as a medium that represents and disseminates people's cultural beliefs about the mystical world. Through stories, plots, and language choices, podcasts help maintain the existence of local myths and strengthen the knowledge and social beliefs that develop in the community. These findings show that digital media has an important role in shaping and disseminating cultural discourse to the wider community.

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