



# Content Analysis in Podcast "Rintik Sedu" to Captivating Listeners

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## Abstract

Rintik Sedu is a popular podcaster on Spotify whose channel consistently ranks first with the most listeners. Starting in May 2019, the channel has gained a high rating of 4.9/5 and topped the charts in October and subsequent months. This article aims to discuss the development of podcasts in Indonesia. We studying the content and communication methods of the Rintik Sedu podcast to attract millions of listeners on Spotify, and the opportunities for Indonesian podcasters and listeners in utilizing digital podcast media, including providing information, offering personal experiences, alternative media creation, monetization possibilities, complementing traditional radio and video platforms, and providing safe and comfortable long-term access. research methodology employed, which is content analysis using a descriptive approach to study the Rintik Sedu podcast's content in the Spotify streaming application. The researcher method follows the steps outlined by Philip Mayring for analyzing the podcast's content, categorizing the audio content based on episode titles, examining the aspects of the communicator, and interpreting the meaning of the categories. The analysis revealed three main themes: lonely love, love that is too late, and past love, indicating that listeners preferred content focused on romance, particularly stories about unrequited love, missed opportunities, and past relationships. The researcher suggests that these categories can be further explored and tested in future studies related to content analysis in specific topics.

**Keywords:** Black People; Charles Sanders Peirce; Lupins; racism; Semiotics.

## Introduction

The development of new media shifted radio use to switch to podcasts, a media communication tool for conveying messages. The transformation of radio into an internet-based podcast today is a response to technological developments that have also triggered changes in society in media use. According to data in (Palevi, 2022) which cites Global Web Index (GWI) data, the percentage of podcast listeners in Indonesia is the second largest in the world as of the third quarter of 2021. Podcast listeners in Indonesia reach 35.6% of total internet users.

The word podcast comes from a combination of the words iPod and broadcasting. The difference between radio and podcasts is that podcasts do not use AM/FM frequencies like radio in general, so the two are different. According to Merriam Webster (Hennig, 2017), a podcast is a digital program that can be downloaded automatically from the internet in the format of an audio file attached to an RSS feed. Another definition of podcast (Bonini, 2015) explains that podcast is a technology used to distribute, receive, and listen to on-demand content produced by professionals and radio amateurs.

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Podcasts are created from pre-recorded audio recordings by the creator (podcaster), which are then uploaded on certain platforms so listeners can listen to them at any time. The term podcast became popular and became general use in 2004 when the iPod was popular. At that time, technological sophistication began to be developed to allow listeners to subscribe to obtain an audio file link to be able to download and listen to the audio podcast offline. Podcasts have become an opportunity for audio content developers, including traditional radio maintainers. Apart from being easy and automatic, podcasts can also be fully controlled so that podcasters can create podcasts according to their interests and tastes.

Enough researchers have yet to research podcasts in Indonesia. The following is research on podcasts that was conducted prior to this research, namely research from Fadillah, et al in (Fadillah et al., 2017), which found that the development of podcasts is influenced by aspects of selecting diverse and quality content, planning, and determining topics according to the needs of listeners, as well as an approach with influential people or communities to increase engagement. Other research that also discusses podcasts is research conducted by Rafiza (Rafiza, 2020), which found that podcasts in Indonesia are growing rapidly and can attract the attention of the public, especially on Java Island, and have the potential to be utilized in the education and tourism industries.

"Rintik Sedu" is the pen name of a book writer whose real name is Nadhifa Allya Tsana. Familiarly called Tsana or the Pope. Tsana chose "Rintik Sedu" as a pen name because he likes rain, but only light rain, not heavy rain, so the word "Spott" was coined. Then the

word "sedu" was chosen to be paired with the word "sneaky" because "sobbing" is a word in KBBI (Indonesia Dictionary) that has the word pair "sedan" or "sobbing" which means a sob after crying. The word "sad spots," when put together, means that the sadness felt by someone, as in the writings he makes, can quickly pass like a sprinkling that quickly passes (Sedu, 2020).

Tsana, "Rintik Sedu", has been writing since high school and has now published seven books. Three of them are Kata (2018), Geez & Ann #1 (2017), and Geez's Secret Book (2018). His work, Geez & Ann, has been adapted to the big screen with the same title. Besides writing books, "Rintik Sedu" is also active on social media and creates podcast content on the streaming application Spotify. Rintik Sedu's work is famous for its stories related to the lives and loves stories of young people, which are conveyed quite interestingly, namely by the storytelling method and by positioning themselves as friends for the listeners so that many listeners are interested in continuing to listen to Rintik Sedu's works.

Rintik Sedu's Spotify channel often tops the list with the most listeners. Spotify's official website ("The Podcast Charts," 2022) provides data that Rintik Sedu's channel won first place in October and the past few months. This podcast channel started serving audio podcasts on May 24, 2019, on the Spotify application, which currently has a rating of 4.9 / 5.

"Rintik Sedu" presents podcast content that is presented in a duration of 4 minutes to 30 minutes, with a simple cover that is characteristic of the podcaster "Rintik Sedu", namely pictures of umbrellas in light blue, navy blue, orange, and yellow, and there are images of water droplets above the

umbrella. , as well as the umbrella handle, which becomes the letter "I" from the words "sweep". The identity logo of Rintik Sedu was made personally by Tsana, the owner of "Rintik Sedu", drawn and designed with a pen and hand so that the fonts and umbrella elements, as well as waterdrops contained in the "Rintik Sedu" logo, show a simple artistic side and have distinctive characteristics that no one can imitate because the writing and pictures are the original handwriting of Tsana, "Rintik Sedu".

The visual images displayed on the Spotify channel and Rintik Sedu's Instagram account are made in the style of writing, pictures, and handwriting that show the identity of "Rintik Sedu". "Rintik Sedu" also creates special characters Matu, Muku, Mala, and Mblo, who become characters in every post or cover of the "Rintik Sedu" podcast episode. These four characters represent the mood or feelings of "Rintik Sedu". Matu is the "angry one", Muku is the "doubtful one", Mala is the "happy one", and Mblo is the "lonely one". Of these four characters, the Mblo character is one of the characters that always appear on the covers and posts of "Rintik Sedu" because the Mblo character is the first character created by "Rintik Sedu" and has become the identity character of "Rintik Sedu" (Tsana, 2021). The character and visual identity displayed in the podcast and social media from "Rintik Sedu" creates the self-image of "Rintik Sedu", which becomes a marker or characteristic. Research (Sholichah & Febriana, 2022) concluded that verbal and non-verbal messages could give a first impression on a person's self-image through what is displayed on social media. This impression is a form of the impact of using new media.

There are also nicknames coined by "Rintik Sedu" and his listeners, namely the title "Teri" for the audience or listeners and "Pope", a familiar name for the podcaster "Rintik Sedu". Every chat between them uses the designation or nickname by that name, as seen on the Instagram account @rintiksedu.

She is a podcaster with a channel on Spotify which often tops the rankings with the most listeners. Spotify's official website ("The Podcast Charts," 2022) provides data that Rintik Sedu's channel won first place in October and the past few months. This podcast channel started serving audio podcasts on May 24, 2019, on the Spotify app with a rating of 4.9 / 5.



Figure 1. First Rank of Spotify Podcasts



Figure 2. First Ranking of Podcast Spotify

According to the journal (Kencana, 2020), voice broadcasts or podcasts in Indonesia are developing with the emergence of podcast programs in several categories. This emergence is, of course, adjusted to the fragmentation of the will or wishes of

listeners in Indonesia. The journal ([Lathifah & Ismandianto, 2021](#)) also found that listeners or viewers need to be more segmented in using radio because audiences seek information or entertainment through social media. Then the researcher is interested in researching the contents of the "Rintik Sedu" podcast so that it can attract millions of listeners by using Spotify as a medium that resembles radio.

The content or content of the audio podcast from "Rintik Sedu" contains stories related to the heart and feelings. It contains daily stories packaged in short audio in a relaxed manner so that listeners feel like they are listening to stories from close friends. Then the researcher is interested in researching the "Rintik Sedu" podcast using a qualitative content analysis method with a descriptive approach to the content or contents of the "Rintik Sedu" podcast channel so that researchers can find out the content and communication methods used by podcasters to create comfort and benefits for listeners.

In the journal ([Zellatifanny, 2020](#)), the results show that Indonesian podcasters and podcast listeners have quite enormous opportunities to use digital podcast media, including (1) Podcasts can be a medium for providing information to open new insights and thoughts, (2) ) Podcasts can produce content that is more personal so that audiences can experience other experiences when accessing audio on demand, (3) Podcasts can be used as an alternative media for creating and disseminating audio content both by individuals and organizations, (4) Podcasts have quite a large opportunity to monetization both independently and in collaboration with video-based media, (5) Podcasts can be a complement to conventional

radio as well as video-based platforms such as Youtube, (6) Podcasts have the opportunity to be accessed safely and comfortably even for a long time due to the relatively high bandwidth requirements to access podcast audio is small when compared to video-based content.

Method

This study uses content analysis as the main research method. According to (Krippendorff, 1993), content analysis is not just making the contents of the message its object, but more than that related to newer conceptions of symbolic phenomena in communication. Content analysis can be used to analyze print, digital, or electronic media content. Content analysis is the main method used to test the truth of the hypothesis of the researcher. Through content analysis, researchers can study content descriptions, message characteristics, and media content development ([Eriyanto, 2011](#)).

Research on content analysis from the "Rintik Sedu" podcast in the Spotify streaming application uses a descriptive research type using qualitative content analysis by Philipp Mayring. Philip Mayring's research procedure in the book ([Emzir, 2012](#)) formulates a criterion of theoretical definitions and research questions and determines aspects of textual material that have been categorized.

In analyzing the data, the researcher rewrote the dialogues, gestures, tone of voice and descriptions of the contents or themes from the "Rintik Sedu" podcast. The following follows a concept from Philip Mayring, which includes steps in analyzing the content of the

"Rintik Sedu" podcast:

- 1. Create a research question.
  - a. What is the content of "Rintik Sedu"'s podcast content?
  - b. What is the big theme raised by "Rintik Sedu" so that it can attract millions of listeners?
- 2. Categorize audio content (podcasts) based on per-episode titles.
- 3. Analyze the audio content of the podcast by category by examining the aspects of the communicator, namely experiences, feelings, and socio-cultural background with the resulting text, gestures, tone of voice, and the theme of the resulting podcast audio content.
- 4. Checking or re-examining the data under study.
- 5. The final work of the entire text (summative).
- 6. Analyze the results of each category.

In general, there are three approaches to content analysis: descriptive, explanatory, and predictive. This study uses a descriptive approach that aims to describe the aspects and characteristics of a message or text ([Eriyanto, 2011](#)). The descriptive approach aims to describe the aspects, context, or characters of the podcast content in the "Rintik Sedu" channel.

In this research, the researcher interprets the content by analyzing the relationship

between texts or, in this case, episodes with each other on the "Rintik Sedu" podcast channel to find significant meanings and then group them into categories to interpret the meaning as a whole from the categories.

In qualitative content analysis, researchers group words with the same meaning into categories so that texts can be understood easily, thus building a conceptual model or system to facilitate the research process ([Elo & Kyngas, 2008](#)).



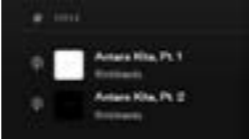
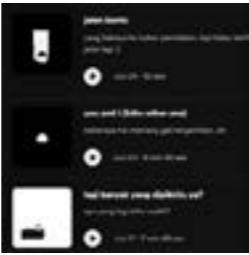
Results

As of November 11, 2022, the "Rintik Sedu" podcast channel on the streaming application Spotify contains 288 episodes with a duration range of each episode from 4 to 30 minutes.

In the Podcast Smart Book ([Hadi, 2021](#)), apart from determining the topic and format of the podcast, suitability of the topic, interesting keywords, and what listeners want on Spotify, choosing a good name, visual identity, logo, colors, and letters, episode titles, and support system are things that make podcasts able to capture attention and be listened to repeatedly. The content on the channel contains various titles, which are the main attraction of the "Rintik Sedu" podcast channel, so the researcher grouped each title in the podcast channel.

Table 1. Rintik Sedu episodes grouping into three category.

No	Category	Definition	Examples
1	From there (Dari Sana)	Episodes that start with titles like this contain a podcast about stories from listeners that he receives via Instagram direct messages (DM) or email, which are then read and retold by Rintik Sedu.	

2	Continued Stories	Episodes in this category are written with titles according to the theme of the story. There are three chapters on the Rintik Sedu podcast channel: Kotak Pos Eps.1-3, Blue Eps.1-5, and Between Us Pt.1-2.	  
3	Stories of Rintik Sedu	Episodes that fall into this category are episodes with titles written in sentences or only written in one word.	

Of the 288 episodes on the Rintik Sedu podcast channel, they are divided into three groups according to the title of each episode. The researcher observed data through the Spotify streaming application to determine the number of episodes in each group listed in Table 1. The episode category "Stories Rintik Sedu" had the largest number, reaching 179 episodes or 62% of the 288 episodes on the Rintik Sedu channel. The "From There (dari sana)" category consists of 98 episodes or 34% of the 288 episodes on the Rintik Sedu channel. Then in the "Continuous Stories" category, 11 episodes, or 4% of the 288 episodes on the Rintik Sedu channel, as shown in Figure 3.

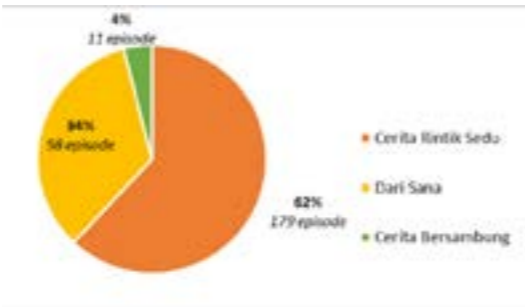


Figure 3. Percentage of number of episodes

Discussion

Data analysis was carried out in four stages by adopting the data analysis procedures described in (Bengtsson, 2016): decontextualization; recontextualization; categorization; and compilation. In the decontextualization and recontextualization stages, the analysis is carried out simultaneously. The researcher looks for the

meaning unit and explores its essence. These two processes are also the same as the coding process. Then the code forms a great pattern or meaning from the Rintik Sedu podcast content.

The data analysis in this article was only carried out on the Sad Rintik Stories category because this category contains the episodes

with the highest number of episodes in the other categories. This analysis was carried out to analyze the contents of the Rintik Sedu podcast so that it can capture millions of listeners. While analyzing this data, researchers took 15 episodes as a random sample of all episodes in the Rintik Sedu canal, as shown in Table 2.

Table 2. Data Analysis for the Category “Stories of Sedu Rintik”

Units of Meaning	Inti sari Unit Makna	Category
"You do not know that now a lot of my time is filled with questions that are repeated and always the same, like, what are you doing? Where are you now? You probably do not think the same about me."	Thinking of someone who does not think of himself either	The feeling of unrequited love
"but you do not know, but you do not care, but you do not hear this, but you do not care, but you already have someone else and just think I am someone else."	Feeling love for someone but ignored	Disregarded feelings
"But I cannot hold on to someone who wants to let go. I cannot fool myself by asking you here."	Cannot stay with the person he wants to let go of	A feeling that cannot be forced
"Finally, we realized that the feeling existed. He was in a hurry to leave, had lost his feelings for us, and had walked far ahead while we were still behind, trying to understand what happened just now."	Feeling the feelings that arise when other people no longer have feelings for him.	Feelings that arise too late
"If I were not the one who was chasing after us, maybe we wouldn't have any relationship anymore."	A relationship that is only fought for by one party	Fight alone
"But I immediately got sad when I realized it was us. If only I could know that we used to be more exciting than we are now. I wish it would take longer, I hope we stay there."	Wish it could last longer than the past	Feelings of longing for the past
"Sometimes I still think like before, usually at this time you like to call me, usually at this time he likes to share loc for on the way to pick me up."	Remember the simple stories in the past	Feelings of longing for the past
"I cannot if I have to be tied to you now. I fell in love with you and really like you, but that was two years ago."	Feelings that are no longer there	Late feeling

"Thanks for making me think I found what I was looking for, even though I did not. Oh yeah, I am sorry, too, I cannot be what you want, I cannot be someone else.	Awareness of a situation that turned out to be not as expected	The feeling of comfort that only felt alone
"I do not know what to feel now, it seems like I do not feel anything. it's just empty, and what irritates me is that it is empty, not because it cannot be filled but because I am still waiting for you to come back to fill that place. "	Waiting for someone who never comes	The feeling of unrequited love
"I wish I knew from the start. I wish I knew that your feelings are more than I can imagine. I hope to understand how you feel about me.	Knew the feeling, but it was too late	Conscious feelings that arise too late
"I should know when I can start and stop, I should also be able to understand what I like and what I cannot have."	Regret from feeling only felt alone	The feeling of love that is felt alone
"What is the point of us being together if you have fallen in love with someone else."	Unrequited love	The feeling of unrequited love
"I have loved you for a long time. During that time, I prepared my own heart to get no answer from you"	Feel the hidden love	The feeling of being dived alone
"I am tired of being hurt by another love, but I am healed with old love. Sometimes love that confuses him"	Heal and return to the old love	Return to a past love

Based on researchers' observations, the main topic of the podcast Rintik Sedu created is love. Then from the results of the data analysis above, the researcher found three major themes that often appear in episodes of the Rintik Sedu podcast. The three major themes emerge from the presence of sentences or phrases from randomly selected episodes from the Sorrowful Stories category, as shown in Table 3.

Table 3. The theme of Content Analysis of "Rintik Sedu"

No	Units of Meaning	The Essence of the Unit of Meaning	Category
1.	Love alone	Content that contains a love story that is only felt by one party	Unrequited feelings of love; Disregarded feelings; The feeling of love that cannot be forced; Fight alone; The comfortable feeling that only one feels alone; Unrequited feelings of love; The feeling of love that is felt alone; Unrequited feelings of love; The feeling of being dived alone.
2.	Late love	Content that contains stories about love that comes too late	Feelings that arise too late; Late feelings; Conscious feelings that arise too late.

3.	Past love	Content that contains the story of someone who is reminiscing about a past love	Feelings of longing for the past; Feelings of longing for stories from the past; Return to past love.
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Based on the data analysis process results, the researcher concluded that the theme Love Alone is the most frequently uploaded podcast topic on the Rintik Sedu channel. The audio of this episode with a big theme contains sentences spoken directly by Rintik Sedu, accompanied by a slow-paced instrument background that creates an atmosphere of sadness and confusion. According to research (Mahdi, 2014), one of the factors that can affect mood reactions is the tempo of the music performed. Moderate to fast for happy moods, while slow for emotional and sad moods.

This episode was also conveyed by conveying words in the first person perspective so that Rintik Sedu positions himself as a character who feels what he is conveying. Point of view refers to the way a story is told. Point of view is a technique used by the author to present the story in a work of fiction to the reader (Abrams, 1999).

Telling the story using the first-person point of view by using the word "I" positions the narrator as someone who is involved in the story. The narrator positions himself as the "I" in the character who tells the story. In his consciousness, he tells the reader about the events and actions that are known, seen, heard, experienced, and felt, as well as his attitude toward other people (characters). Readers or listeners can only see and feel in a limited way what is seen and felt by the "me" character in the story (Julfahnur, 2018).

Conclusion

This qualitative content analysis was conducted by analyzing 288 episodes of podcast content on the Rintik Sedu channel on the Spotify streaming application. This research was conducted to know the big themes of the podcasts on the Rintik Sedu channel so that they can capture millions of listeners and make Rintik Sedu always number in the #1 Top Podcast on Spotify.

The data analysis found three major themes in the Rintik Sedu channel. First, lonely love is a podcast containing love stories felt by one side. Content with this big theme is the main theme that most researchers find when conducting research. The second category is love is too late, an episode that contains love stories that are present but at the wrong time or that are present but too late. Third, Past Love, an episode with this theme, contains a story about someone missing love in their past or love with someone from their past. In this case, the researcher concluded that listeners from the Rintik Sedu channel liked the content with an outline of the story's theme about romance, more specifically about falling in love alone, love coming late, and love from the past. Submitting stories from a first-person point of view, appropriate background instruments and a simple selection of titles can attract listeners.

In this research, the researcher does not claim that the content analysis procedure of this research is the correct procedure or analysis process to find out the content in the

Rintik Sedu podcast channel. The researcher suggests that the categories found in this study can be re-tested in future research, which is also related to content analysis with a particular topic.

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