

Slips of the Tongue and Pauses in Rigen Rakelna's Utterances in the Comedy Program Target Operasi: A Psycholinguistic Study

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Abstract:

Rigen Rakelna has a fast and spontaneous speaking style, which can increase the chances of slips of the tongue and pauses occurring in the produced utterances. The purpose of this study is to determine Rigen Rakelna's utterances that experience slips of the tongue, pauses, and also the causative factors of Rigen Rakelna's slips of the tongue and pauses in the comedy program Target Operasi. This study uses a descriptive qualitative research type because it describes the types of slips of the tongue, pauses, and their causative factors that occur in Rigen Rakelna's utterances in the comedy program Target Operasi. Data analysis techniques in this study consist of data reduction, data presentation, and conclusion drawing as well as verification. Based on the results the types of slips of the tongue that occur in Rigen Rakelna in the Target Operasi comedy program are semantic types, word blends, anticipation, and perseveration types. Meanwhile, the pauses are two, namely pauses pauses and filled pauses. In the type of filled pauses, various forms or sounds were found, including the sound eee, the phrase inian, and ini yaa. This study also found that the main factors causing slips of the tongue and pauses in Rigen Rakelna's utterances in the Target Operasi comedy program are unpreparedness and forgetfulness.

Keywords:

Psycholinguistic; slips of the tongue; pauses

I. Introduction

Psychology and linguistics are closely interconnected in explaining how language is formed through human cognitive processes and the psychological factors that influence how individuals produce and convey language. Bach (cited in Firdianto, 2024) states that psycholinguistics is the study of how speakers or language users construct and interpret linguistic sentences. Similarly, Dardjowidjojo (cited in Khairunnisa et al., 2023) defines psycholinguistics as the study of mental processes involved in language use. According to Ahmadi (cited in Manshur & Zaidatul, 2021), psycholinguistics is the science of linguistic behavior, whether observable or unobservable. Within the discipline of psycholinguistics, the focus lies on psychological, cognitive, and neurological processes in language use (Antonius, 2022). This field examines stages ranging from language acquisition to speech production. The central concern of psycholinguistics is understanding how humans acquire, use, and comprehend language as both a tool for thinking and communication (Antonius, 2022). Therefore, psycholinguistics can be understood as a field that not only examines what people say but also why and how mental processes underlie language production and its functions in thinking and communicating with others.

Psycholinguistics examines both language and the mental processes of its users. Language is not merely a series of sounds automatically produced by humans; rather, it reflects the complexity of human mental processes. Suroso (2014) argues that psycholinguistics explains how linguistic information is processed in the human mind, how vocabulary and grammar are stored in memory, how context influences comprehension, and how disruptions or impairments in cognitive systems can affect language processing. In psycholinguistic studies, utterances are viewed as the result of a series of brain activities involving planning, word selection, and speech production. However, these processes often experience disruptions that may provide clues about the speaker's mental state. One phenomenon related to mental processes that can be observed in speech production is slips of the tongue and pauses.

Slips of the tongue and pauses can be caused by various factors, generally related to the speaker's cognitive and psychological processes. According to Dardjowidjojo (2003), pauses commonly occur when speakers hesitate, unless the utterance consists of memorized clichés or has been carefully prepared beforehand. In general, approximately 30–50% of speech is characterized by pauses. Kridalaksana uses the term *jeda* (pause). According to Kridalaksana (cited in Kurniawati, 2018), a pause is a temporary halt in speech that occurs before elements carrying a high amount of information. A tongue slip refers to a phenomenon in speech production in which a speaker inadvertently produces words different from those originally intended (Dardjowidjojo, 2003). Thus, both pauses and slips of the tongue indicate disruptions in speech planning and production processes that arise when the speaker's cognitive mechanisms are not fully prepared or are disrupted during speech production.

Slips of the tongue and pauses are phenomena that can be experienced by anyone, including public figures. Public figures are generally required to possess strong social interaction skills and the ability to speak effectively before an audience. One profession that heavily relies on these competencies is that of comedians, whose activities involve delivering humor, generating creative ideas, and creating engaging communication with audiences. Nevertheless, comedians, like any other individuals, remain susceptible to linguistic errors and speech disruptions, including slips of the tongue and pauses during speech.

One comedian who has recently gained popularity and frequently appears in various comedy programs is Rigen Rakelna, who began his career through the Stand Up Comedy Indonesia competition. According to Reski and Sultan (cited in Sahrina, 2024), stand-up comedy is a form of comedy in which performers deliver material directly to an audience while standing. One comedy program featuring Rigen Rakelna is *Target Operasi*, broadcast on the YouTube channel WKWK Project by Genflix. The program premiered on July 13, 2023, and concluded on June 21, 2024. Throughout the show, Rigen Rakelna consistently displayed his signature comedic style characterized by high intonation and expressions resembling anger, which often triggered humorous responses from the audience.

Additionally, improvisation and spontaneous comedy frequently become part of his performance. Rigen Rakelna's speaking style is notably fast and spontaneous, increasing the likelihood of slips of the tongue and pauses in his utterances.

There are two phenomena that may arise during speech production: slips of the tongue and pauses. Slips of the tongue are classified into two categories. The first is selection errors, which consist of three types: (a) semantic selection errors, (b) blends, and (c) malapropisms. The second category is assembling errors, which include: (a) anticipation, (b) transposition, and (c)

perseveration. Unpreparedness and caution during speech are also manifested in two forms of pauses: (a) silent pauses and (b) filled pauses (Dardjowidjojo, 2003).

Based on these issues, this study is important to conduct using a psycholinguistic approach because its focus lies on mental processes involved in speech production, specifically employing Dardjowidjojo's (2003). This theory provides a broader understanding of how humans think and use language. It views slips of the tongue and pauses as manifestations of speakers' mental activities while transforming ideas into speech. Through this framework, the researcher can analyze the speech phenomena of comedians more contextually and in accordance with the objectives of the study. This study aims to demonstrate that language production is closely related to mental processes, such that psychological stability may be reflected in accuracy of speech. Consequently, frequent slips of the tongue or pauses during speaking may indicate pressure or hurriedness.

Based on the background above, this study addresses three research questions: (1) What types of slips of the tongue are produced by Rigen Rakelna in the comedy program 'Target Operasi'? (2) What types of pauses occur in Rigen Rakelna's speech in the comedy program 'Target Operasi'? (3) What factors contribute to the occurrence of slips of the tongue and pauses in Rigen Rakelna's speech in the comedy program 'Target Operasi'? These three aspects are essential for understanding the relationship between language production and the mental processes of Rigen Rakelna.

II. Review of Literatures

This research design employs a psycholinguistic approach. The psycholinguistic theory employed is based on Dardjowidjojo's theory. In the context of this research, this psycholinguistic theory serves as the basis for analyzing slips of the tongue, silences, and the causal factors of Rigen Rakelna's speech in the comedy program "Target Operasi." Psycholinguistics is the study of language behavior, both overt and undertold (Ahmadi in Manshur et al., 2021).

The results of this positional processing are then sent to the phonological level to be transformed into sounds. At this stage, phonotactic rules are applied, so the phonological process is not simple, as both biological and neurological processes are involved. In summarizing the mental processes that occur during speech, there are two types: silences and errors. Errors are divided into two: errors due to slips of the tongue and errors due to the speaker's aphasia (Dardjowidjojo, 2003). A slip of the tongue is a phenomenon in speech production when the speaker "slips" his tongue so that the words produced are not the words he intended (Dardjowidjojo, 2003). Lack of preparation is one of the causes of language errors. The cause of a slip of the tongue is the wrong selection and assembly error (Dardjowidjojo, 2003). Silence can happen to anyone and at any time. Silence is one of the mental processes of a person producing speech (Dardjowidjojo, 2003). The causes of silence are also many, such as forgetting the sentence you want to say or the thought process that causes silence when speaking. Silence can also be called a pause that occurs when someone is speaking and there is a stop. Kridalaksana uses the term pause. According to Kridalaksana (in Kurniawati, 2018) a pause is a stop when speaking that occurs in front of an element that contains high information.

III. Research Methods

This study employed a qualitative research design with descriptive analysis. Bogdan and Taylor (cited in Moleong, 2007) argue that qualitative research produces descriptive data in the form of written or spoken words derived from observed individuals and behaviors. The descriptive analysis in this study was conducted within a psycholinguistic framework, focusing on slips of the tongue, pauses, and the factors causing slips of the tongue. The research design adopted a psycholinguistic approach, drawing upon the psycholinguistic theory proposed by Dardjowidjojo. In the context of this study, this theoretical framework served as the basis for analyzing slips of the tongue, pauses, and the factors contributing to the occurrence of slips of the tongue and pauses in Rigen Rakelna's utterances in the comedy program Target Operasi.

The data in this study consisted of Rigen Rakelna's utterances in the comedy program Target Operasi that were identified as containing slips of the tongue and pauses. In accordance with Lofland's view (cited Moleong, 2007), words, actions, and documents constitute sources of qualitative data. The data source for this study was documentary data in the form of videos from the comedy program Target Operasi available on the YouTube channel WKWK Project by Genflix, featuring Rigen Rakelna as one of the performers.

Data were collected using documentation techniques, non-participant observation techniques (*simak bebas libat cakap*), and note-taking techniques. According to Sugiyono (2013), documentation techniques enable researchers to obtain data from books, archives, images, and documents to support the research. In this study, the documentation technique involved collecting video recordings of the Target Operasi comedy program uploaded to the YouTube channel WKWK Project by Genflix. Subsequently, the non-participant observation technique was carried out by repeatedly watching and carefully observing the program to obtain utterances believed to contain slips of the tongue and pauses. Sudaryanto (1993) states that the note-taking technique is a process of transferring spoken data into written form. This technique was used to transcribe spoken data containing speech errors, namely slips of the tongue and pauses, produced by Rigen Rakelna in the comedy program Target Operasi.

Sugiarti & Setiawan, (2020) argue that data analysis is conducted to obtain information and develop concepts or theoretical insights derived from the data. The stages of data analysis in this study included data reduction, data presentation, conclusion drawing, and verification. Through these processes, findings were generated regarding the types of slips of the tongue and pauses, as well as the factors contributing to the occurrence of slips of the tongue and pauses in Rigen Rakelna's speech.

IV. Result and Discussion

Slips of the tongue and pauses are disruptions that may occur in anyone's speech production. These two phenomena provide insights into the mental processes involved when a person is speaking. This study identified two categories of slips of the tongue: selection errors, consisting of semantic errors and blends, and assembling errors, consisting of anticipation and perseveration. Furthermore, the pauses identified in this study include silent pauses and filled pauses.

4.1 Slips of the tongue in Rigen Rakelna's Utterances in the Comedy Program Target Operasi

A tongue slip is a phenomenon in speech production in which speakers inadvertently produce words different from those they intend to say (Dardjowidjojo, 2003). The types of slips of the tongue found in Rigen Rakelna's utterances in the comedy program *Target Operasi* are described below.

a. Selection Errors in Rigen Rakelna's Utterances in Target Operasi

Selection errors are slips of the tongue caused by incorrect lexical selection (Dardjowidjojo, 2003). There are three types of selection errors: semantic errors, blends, and malapropisms. Based on the findings, the following data were identified.

1. Semantic Errors in Rigen Rakelna's Utterances in Target Operasi

Data 1

"Ini **pen-** ini, sumpah organisasi kejahatan kebanyakan... nge-*briefing* anak orang daripada.. berbuat jahat"

"This cri— I mean, honestly, criminal organizations spend more time briefing people than actually committing crimes."

The tongue slip in Data 1 occurred when Rigen Rakelna became slightly annoyed because he repeatedly had to brief his co-star about the storyline of the program, as Catheez was often confused about what she should do. The utterance demonstrates a semantic selection error involving lexical choice. Rigen Rakelna intended to say "organisasi kejahatan" ("criminal organization") but almost produced "penjahat" ("criminal"), both of which share the same semantic core related to crime or unlawful acts. From a psycholinguistic perspective, this phenomenon occurs when speech production is disrupted due to semantic relatedness, proximity within the mental lexicon, and rapid speech processing. Consequently, the mind tends to select the simpler expression, namely "penjahat", which consists of a single word rather than the two-word phrase "organisasi kejahatan."

Data 2

"*Entar* dia pegang *hp*, baru **Sunday-** eh *Monday, Thursday*, nanti gantian!"

"Later she'll hold the phone—Sunday, uh, Monday... then Thursday. We'll take turns."

The tongue slip in Data 2 occurred when Rigen Rakelna mistakenly gave directions by saying "Sunday" instead of "Monday." Both words belong to the same semantic field, namely the names of days in English. Lexically, they are associated through sequential meaning, making it possible for the brain to confuse them during hurried speech. This tongue slip occurred automatically because "Sunday" and "Monday" are frequently mentioned in sequence in everyday communication. The error appears to result from habitual usage, leading Rigen Rakelna to spontaneously utter the earlier item in the sequence before immediately correcting himself. Thus, the error did not stem from a lack of knowledge but rather from semantic relatedness and strongly established sequential patterns in memory.

Data 3

"Pemenang ini eee **komika** naik daun, eh komedian naik daun"

"The winner is this rising stand-up comedian—uh, I mean, rising comedian."

The tongue slip in Data 3 occurred when Rigen Rakelna mistakenly said "komika" ("stand-up comedian") instead of "komedian" ("comedian"). This happened because "komika" is a

hyponym of “komedian.” Both words share the same semantic core, referring to entertainers who create humor, thereby increasing the likelihood of a tongue slip. This phenomenon reflects a failure of lexical selection during speech production. Since the person being discussed was a stand-up comedian, the brain tended to prioritize the word most closely associated with that social identity. As a result, semantic interference occurred, whereby the brain retrieved the more familiar term more quickly, leading to an error due to the semantic proximity of the two words in memory.

2. Blend Errors in Rigen Rakelna’s Utterances in Target Operasi

Data 4

“250 juta itu *udah* termasuk **sama nanti ada** booth *zuppa soup* *kan*, Pak?”

“The 250 million already includes—plus there’ll be a *zuppa soup* booth too, right, Sir?”

The tongue slip in Data 4 occurred when Rigen Rakelna responded humorously to Denny Cagur’s joke. His utterance displays a blend error, indicated by the phrase “sama nanti ada” appearing in the middle of the sentence. This error occurred because Rigen Rakelna spontaneously merged two different speech plans: “*udah* termasuk booth *zuppa soup*” (“the *zuppa soup* booth is already included”) and “nanti ada booth *zuppa soup*” (“there will be a *zuppa soup* booth later”). The blending occurred because both phrases served the same communicative purpose—confirming the existence of the *zuppa soup* booth—causing the brain to process them as semantically equivalent. Before the first plan was completed, the second entered the production process, with the word “sama” functioning as a bridge connecting the two plans and maintaining fluency. The utterance suggests that Rigen Rakelna wanted to ensure that the booth was included in the price; therefore, the blend error reflects his concern and desire for confirmation.

b. Assembling Errors in Rigen Rakelna’s Utterances in Target Operasi

Assembling errors occur when the selected words are appropriate, but errors arise during their arrangement or assembly in speech production (Dardjowidjojo, 2003). There are three types of assembling errors: anticipation, transposition, and perseveration. The findings revealed the following data.

1. in Rigen Rakelna’s

Data Anticipation Errors in Rigen Rakelna’s Utterances in Target Operasi5

“Iya **yang penting** *gapapa* aku, yang penting aku sama kamu”

“Yeah, *what matters is*—I’m fine, as long as it’s you and me.”

The tongue slip in Data 5 occurred when Catheez said that Rigen Rakelna would help her become a cleaning service worker, to which he replied with the utterance above. This utterance demonstrates an anticipation error because Rigen Rakelna intended to say, “Iya *gapapa*, yang penting aku sama kamu” (“It’s okay, as long as it’s you and me”), but the phrase “yang penting” (“what matters is”) appeared earlier than intended, as did the word “aku.” The phrase carried strong emphasis within the utterance, causing it to emerge prematurely. This indicates a mismatch between conceptual planning and speech execution. Although the intended meaning remained intact, an error occurred in sentence production. Such errors are often triggered by hurried speech or by particular phrases receiving greater cognitive prominence. Thus, “yang penting” can be identified as the most salient message in Rigen Rakelna’s cognition, resulting in excessive activation that caused it to appear earlier than intended.

Data 6

“Baik *tapi radang* rada ngeledek sih *sebenarnya*”

“*She’s nice, but she ki— kind of seems like she’s teasing him, actually.*”

(The slip “radang” is intentionally reflected through the interrupted translation.)

The tongue slip in Data 6 occurred when Denny praised Eca for kindly helping Indro wipe sweat from his head, and Rigen Rakelna commented with the utterance above. This utterance demonstrates an anticipation error marked by the appearance of the sound “ng” in “radang,” whereas he intended to say “rada.” The premature appearance of this sound is related to the upcoming word “ngeledek” (“mocking”). Although Rigen Rakelna had already identified the intended message, the semantic prominence of “ngeledek” caused its initial nasal sound to intrude prematurely. The /ng/ sound was already prepared for articulation and was inadvertently attached to the preceding word. Thus, the tongue slip occurred because speech production failed to manage the sequence of simultaneously activated linguistic units in the brain.

Data 7

“Ini *ka-* program, ini karya ini program TO, jadinya ya makin banyak aja ya tugas kita ya”

“*This cr— program, this work—this TO program keeps giving us more and more tasks.*”

The tongue slip in Data 7 occurred during a guessing game among the cast members of *Target Operasi*. The utterance demonstrates an anticipation error marked by the premature appearance of the syllable “ka.” This occurred because Rigen Rakelna had already planned to say “karya” (“work” or “creation”) later in the sentence. During speech production, both “program” and “karya” were activated simultaneously in the brain, leading to overlap during lexical retrieval. This finding supports the notion that speech production does not proceed word by word; instead, phrases or clauses are activated simultaneously, making planning errors possible.

Data 8

“Bos Denny, bos Denny jangan *kayak* begitu dong bos, bos juga harus *kepi-* mikirin kita sebagai *anak buah*”

“*Boss Denny, don’t be like that, Boss. You also have to thi— think about us as your subordinates.*”

The tongue slip in Data 8 occurred when Rigen Rakelna disagreed with Denny’s unilateral decision and attempted to present an argument. The utterance contains an anticipation error marked by the syllable “kepi.” This occurred because Rigen Rakelna intended to say “kepikiran” (“to think about”), causing the initial syllables to appear before the intended word “mikirin” (“consider”). Although he had successfully identified the intended semantic concept, a collision occurred during sentence assembly because the two expressions share semantic similarity. The interruption after “kepi-” suggests that the brain detected a mismatch between the speech plan and the produced utterance, prompting immediate self-correction. This tongue slip also indicates emotional pressure, as Rigen Rakelna was appealing to his boss, making “kepikiran” the most cognitively salient expression.

2. Perseveration Errors in Rigen Rakelna’s Utterances in Target Operasi

Data 9

“Curhat itu *mah* curhat *tapi* tuh, itu cerita. Itu namanya cinta *ditikuk* ditikung bapak itu namanya”

“*That’s not just venting—that’s a story. That’s called getting chea— cheated on in love, Sir.*”

The tongue slip in Data 9 occurred when Rigen Rakelna responded to Rizki’s joke, which he felt resembled a personal confession (curhat). The utterance demonstrates a perseveration

error. During speech production, while assembling the phonemes of “ditikung” (“being cheated on”), the /k/ sound from the preceding syllable remained active and was incorrectly carried over to the final position, replacing /ng/. This occurred because Rigen Rakelna was speaking rapidly, preventing the speech-monitoring system from filtering out incorrect sounds. Therefore, the error did not reflect a misunderstanding of meaning but rather a failure to suppress previously activated sounds.

Data 10

“Ya setia menurut kamu *kan*, ya pak Denny juga menurut ***pak*** eee teh Shanty juga eee hahahaha”
“*Well, he’s faithful according to you. Mr. Denny thinks so too—uh, I mean Ms. Shanty does too... hahaha.*”

The tongue slip in Data 10 occurred when Rigen Rakelna responded to Vior’s belief that her boyfriend was faithful. The utterance demonstrates a lexical perseveration error. The error occurred because the honorific “Pak” had just been uttered and was automatically repeated before the brain could replace it with the intended term “Teh.” This reflects an error during articulatory planning: although the brain had already planned to say “Teh,” rapid speech or reduced concentration caused the previously activated lexical unit to reappear. The filler “eee” further indicates that the speaker was attempting to self-correct. Therefore, this utterance represents lexical perseveration involving the repetition of a complete word.

4.2 Pauses in Rigen Rakelna’s Utterances in the Comedy Program *Target Operasi*

Pauses constitute one of the mental processes involved in speech production (Dardjowidjojo, 2003). The types of pauses identified in Rigen Rakelna’s utterances in the comedy program *Target Operasi* are presented as follows.

a. Silent Pauses in Rigen Rakelna’s Utterances in *Target Operasi*

A silent pause occurs when a speaker temporarily stops speaking and remains silent before continuing the utterance after finding the intended words (Dardjowidjojo, 2003). Based on the findings, the following data were identified.

Data 11

“Aku (...) aku *ngikutin* kamu, aku *pengen* kita (...) serius”
“*I... I followed you here. I want us to be... serious.*”

The pause in Data 11 occurred when Catheez asked why Rigen Rakelna was at her workplace, to which he responded with the utterance above. The utterance contains silent pauses between the words “aku” and “aku”, as well as between “kita” and “serius.” The first pause following “aku” indicates that Rigen Rakelna was engaged in lexical selection or searching for an appropriate continuation of the sentence. The repetition of “aku” after the pause further suggests that he was still formulating his utterance. The pause after “kita” indicates difficulty in lexical retrieval and suggests that the word “serius” (“serious”) carries a relatively heavy semantic load, requiring additional processing time before articulation. Therefore, the silent pauses in this utterance function to ensure that the intended serious message is conveyed accurately without speech errors.

Data 12

“Pak lihat pak tadi (...) Kiky mau *ngeramal* *keknya* Pak”
“*Sir, look, earlier... I think Kiky was trying to tell fortunes, Sir.*”

The pause in Data 12 occurred when Kiky placed her hands on a bald co-star’s head, prompting Rigen Rakelna to jokingly suggest that the head resembled the crystal ball commonly

used by fortune tellers. The utterance contains a silent pause between “tadi” (“earlier”) and “Kiky.” This pause indicates that Rigen Rakelna required additional time to organize the event he wished to describe. The pause occurred as he searched for the most appropriate words to describe Kiky’s actions, ultimately retrieving the expression “ngeramal” (“telling fortunes”) from his mental lexicon. Thus, the pause reflects the spontaneous nature of the utterance, demonstrating that Rigen Rakelna was constructing his sentence while speaking, resulting in a moment of cognitive processing.

Data 13

“Saya juga bingung ini *disuruh disuruh impersonate* Fahmi (...) *tapi didandaninya kayak* malah kayak Hotman Paris ya”

“I’m confused too—they told me to impersonate Fahmi... but with this makeup, I look more like Hotman Paris.”

The pause in Data 13 occurred when Rigen Rakelna was impersonating Fahmi, a TikTok celebrity. The utterance contains a silent pause between “Fahmi” and “tapi.” This pause arose as Rigen Rakelna compared two identities—Fahmi and Hotman Paris—requiring additional cognitive effort to formulate a humorous description. The pause serves to introduce comedic incongruity between the original instruction to impersonate Fahmi and the resulting appearance, which resembled Hotman Paris instead.

Data 14

“*Apaan* sih, orang *cuman* (...) orang *gue abis* pulang kondangan”

“Come on, I just... I just got back from a wedding.”

The pause in Data 14 occurred when Rigen Rakelna defended himself by explaining that he had just returned from attending a wedding rather than cheating, as Catheez suspected. The utterance contains a silent pause between “cuman” (“only”) and “orang.” This pause provided the speaker with time to select the most appropriate explanation and defense. After saying “orang cuman,” Rigen Rakelna may have initially planned to provide a different explanation but abandoned it, as indicated by the pause. The repetition of “orang” following the pause suggests that the subsequent utterance was carefully formulated to persuade the listener. Therefore, the pause serves as evidence of spontaneous self-defense during speech production.

Data 15

“*Udah*, kamu percaya sama aku, aku *nggak bakalan* (...) selingkuh”

“Come on, trust me. I would never... cheat on you.”

The pause in Data 15 occurred when Catheez became jealous of a new cast member, Gaby, who appeared close to Rigen Rakelna. In response, Rigen Rakelna attempted to reassure Catheez that he would not cheat on her. The utterance contains a silent pause between “bakalan” (“will”) and “selingkuh” (“cheat”). This pause suggests that the speaker carefully selected the word to ensure that it accurately conveyed his intended message. Additionally, the pause creates a dramatic effect and emphasizes the seriousness and sincerity of his statement. Therefore, the silent pause functions as a communicative strategy aimed at convincing the listener of the speaker’s sincerity.

b. Filled Pauses in Rigen Rakelna’s Utterances in Target Operasi

In Indonesian, words such as *anu*, *apa itu* (“what is it”), and *siapa itu* (“who is it”) are commonly used as fillers during pauses (Dardjowidjojo, 2003). Unlike silent pauses, filled pauses

are interruptions in speech that are occupied by specific sounds or words while the speaker plans the upcoming utterance. Based on the findings, the following data were identified.

Data 16

“Ya *udah berarti* nih jadi ya kamu ya **eee** kerja sama sama kita ya”
“*Alright then, so that means you’ll, uh... work together with us, right?*”

The pause in Data 16 occurred when Rigen Rakelna confirmed a cooperation agreement with a client. The utterance contains the filler “eee” before the phrase “kerja sama” (“collaborate” or “cooperate”). This pause occurred while Rigen Rakelna searched for the appropriate phrase in his mental lexicon. The filled pause served to prevent interruption from the interlocutor while signaling that his message was not yet complete. The phrase “Ya udah berarti nih jadi” reflects a process of reaching an agreement, which required the speaker to ensure a serious commitment. Thus, the filler “eee” functioned to maintain conversational flow while the speaker finalized the agreement.

Data 17

“Bajaj aja Pak sekarang *udah nggak* ada kulit joknya Pak, *udah pake inian* Pak apa sih namanya yang ini **eee** yang *item* tuh ah! Lupa Pak saya namanya”
“*Even bajajs don’t use leather seats anymore, Sir. They use that thing—what’s it called—the, uh, the black one... Ah! I forgot what it’s called, Sir.*”

The pause in Data 17 occurred when Rigen Rakelna reported that a drum used for a mini concert was damaged, and Denny suggested replacing the drum skin with material from a bajaj seat. Rigen Rakelna explained that bajaj seats no longer use that material but could not recall the name of the replacement object. The fillers “inian” and “eee” appeared as he searched for the appropriate word. Although he had a conceptual representation of the black object in mind, he failed to retrieve its lexical form from memory. These fillers functioned to occupy the pause while searching memory. When the target word remained inaccessible, he substituted it with the descriptive phrase “yang item tuh” (“the black one”). This utterance illustrates spontaneous speech production and lexical retrieval difficulties.

Data 18

“Itu memang bisa *disebut* sebagai kejadian yaitu ..**eee** *hydro, hydro, bidden, hidden hydro*”
“*That can actually be called a phenoomenon, namely... uh... hydro, hydro, bidden—hidden hydro.*”

The pause in Data 18 occurred when Denny jokingly referred to a rice cooker that seemed to make water disappear after rice and water were placed inside it. Acting as a shaman, Rigen Rakelna attempted to explain the phenomenon but could not recall the intended term. The utterance contains the filler “eee” following “yaitu” (“namely”). The lengthening of “sebagai” and the filler indicate that sentence structure was already being formed, but the lexical unit representing the phenomenon was not yet ready for articulation. The repetitions “hydro, hydro, hidden” suggest an active search process within the mental lexicon. Additionally, the utterance reflects Rigen Rakelna’s effort to incorporate a humorous element into the term being produced. This intention to create comedy increased cognitive load during lexical retrieval, thereby disrupting speech fluency.

Data 19

“Saya sedang **eee** menggali informasi, jadi nanti cowoknya itu akan datang ke sini”
“*I’m currently, uh... gathering information, and her boyfriend will come here later.*”

The pause in Data 19 occurred when Denny asked about Rigen Rakelna's progress in gathering information regarding Vior's boyfriend. Rigen Rakelna replied that he was gathering information and that the boyfriend would soon arrive. The utterance contains the filler "eee" after "sedang" ("currently"). This pause indicates difficulty in selecting the most appropriate verb, as the brain required additional time before choosing "menggali" ("gathering" or "investigating"). The filled pause also signaled to the listener that important information would follow and conveyed a sense of seriousness in the speaker's statement.

Data 20

"Eh kita emang *nggak* ada apa-*apaan* ya, eh kamu jangan *ini yaa* catheez, aku sama dia *nggak* ada apa-*apaan* beneran"

"Hey, there's nothing going on between us, okay? Don't—uh, don't think like that, Catheez. There's really nothing between me and her."

The pause in Data 20 occurred when Meli falsely claimed in front of Catheez—who played the role of Rigen Rakelna's girlfriend—that she and Rigen Rakelna were romantically involved. Rigen Rakelna immediately denied the claim. During his denial, however, he inserted the filler "ini yaa" after the word "jangan" ("don't"). Given the context, Rigen Rakelna was simultaneously defending himself and clarifying the situation, resulting in heightened emotional involvement. The filled pause occurred because he rushed to defend himself, causing disruption in speech production as cognitive resources were divided between sentence formulation and emotional regulation. Moreover, the repetition of phrases in the utterance indicates his attempt to persuade the listener of the truthfulness of his statement.

4.3 Factors Contributing to Slips of the tongue and Pauses in Rigen Rakelna's Utterances in the Comedy Program *Target Operasi*

Based on the findings of this study, several factors were identified as contributing to the occurrence of slips of the tongue and pauses, including observable physical conditions, conversation topics, speakers' internal states, environmental conditions, and other contextual aspects. The following are the factors underlying slips of the tongue and pauses in Rigen Rakelna's utterances in the comedy program *Target Operasi*.

a. Unpreparedness

Data 21

Denny: "Sebelum pantun, tadi Rigen Rakelna *ngomong*, "Pak potong pak, potong""

Rigen Rakelna: "Soalnya *nggak nyiapin*, soalnya *nggak nyiapin*"

Denny: "*Before the pantun, Rigen Rakelna said, 'Sir, cut it, cut it.'*"

Rigen Rakelna: "*Because I wasn't prepared. I wasn't prepared.*"

The unpreparedness in Data 21 occurred when Rigen Rakelna was unexpectedly asked to recite a pantun (traditional rhyme), prompting him to ask Denny to cut his turn because he had not prepared any rhyme beforehand. This is evidenced by Denny's statement that Rigen Rakelna had requested him to interrupt his speech due to his lack of preparation. This incident demonstrates that the performers in *Target Operasi* frequently engage in spontaneous speech, which may lead to unpreparedness during speech production. Therefore, slips of the tongue and pauses are closely related to the speaker's lack of preparation in planning utterances. Such unpreparedness tends to increase in situations that demand rapid speech production, where incomplete planning processes may result in slips of the tongue and pauses.

Data 22

"Nah kita *ngisi* dulu sampai ini masuk, kalau misalnya kayak begini ini *kan* Jegel dan Gaby nanti masuk, nah kita berdua *ngobrol* dulu"

"We'll just fill the time until they come in. Since Jegel and Gaby will enter later, the two of us can chat first."

The unpreparedness in Data 22 occurred when Catheez was unsure of what to do because there was no dialogue provided in the script. Rigen Rakelna explained that whenever there was a gap in the script and no dialogue was available, they had to improvise until the next performers, Jegel and Gaby, entered the set. This event illustrates the extent to which *Target Operasi* relies on spontaneous speech, thereby increasing the possibility of unpreparedness during speech production. Consequently, slips of the tongue and pauses may emerge when speakers must formulate utterances rapidly without sufficient preparation.

Data 23

"Aelah, tebak-tebakan lagi"

"Oh come on, another guessing game?"

The unpreparedness in Data 23 occurred when Kiky and Denny suddenly initiated a guessing game. The spontaneous nature of the activity is evident from Rigen Rakelna's complaint. This situation demonstrates that spontaneous interactions frequently occur in *Target Operasi*, creating conditions in which speakers are not fully prepared to produce utterances. Such circumstances increase the likelihood of slips of the tongue and pauses because speech planning processes are conducted under time pressure.

Data 24

Rigen Rakelna: *"Saya pamit, assalamualaikum"*

Kiky: *"Kamu kenapa? Ketularan kosong, ya?"*

Rigen Rakelna: *"Iya, ketularan kosong"*

Rigen Rakelna: *"Excuse me, assalamualaikum."*

Kiky: *"What's wrong? Did your mind go blank too?"*

Rigen Rakelna: *"Yeab, my mind went blank too."*

The unpreparedness in Data 24 occurred when it was Rigen Rakelna's turn to provide a guessing game, causing him to excuse himself because he was not ready to participate. This incident further demonstrates the spontaneous nature of interactions in *Target Operasi*, which often leads to insufficient preparation during speech production. Consequently, unpreparedness may contribute to the occurrence of slips of the tongue and pauses, especially when speakers are required to respond immediately.

Data 25

"Ini ka- program, ini karya ini program TO, jadinya ya makin banyak aja ya tugas kita ya. Yang main tebak-tebakan lah, apa lah"

"This cr— program, this TO program keeps adding more and more tasks for us—guessing games and all sorts of things."

The unpreparedness in Data 25 occurred while the cast members of *Target Operasi* were engaged in a guessing game. During the interaction, Rigen Rakelna expressed his concern that being a cast member required readiness for various forms of improvisation, such as sudden guessing games and other spontaneous activities. This situation illustrates how frequent improvisation in the program contributes to unpreparedness in speech production, thereby increasing the likelihood of slips of the tongue and pauses.

b. Forgetfulness

Data 17

“Bajaj aja Pak sekarang *udah nggak* ada kulit joknya Pak, *udah pake inian* Pak apa sih namanya yang ini eee yang *item* tuh ah! Lupa Pak saya namanya”

“Even bajajs don’t use leather seats anymore, Sir. They use that thing—what’s it called—the, uh, the black one... Ah! I forgot what it’s called, Sir.”

The forgetfulness observed in Data 17 occurred when Denny inspected preparations for a mini concert. Rigen Rakelna reported that the drum used for the concert was damaged, prompting Denny to suggest replacing its skin with material from a bajaj seat. In response, Rigen Rakelna explained that bajaj seats no longer used that material but was unable to recall the name of the object he intended to mention. This case demonstrates that forgetting during the stage of lexical selection can disrupt speech production and increase the likelihood of slips of the tongue and pauses.

Data 26

Kiky: “Akibat, akibat syuting empat episode ya”

Denny: “Cong, Cong. *Bener dah*, besok-besok dua *aja*”

Kiky: “Empat episode kita nge-*blank*”

Kiky: “*This is the result of filming four episodes in one go.*”

Denny: “*Seriously. Next time let’s just do two.*”

Kiky: “*After four episodes, our minds go blank.*”

The forgetfulness in Data 26 occurred when Rigen Rakelna forgot the dialogue he intended to produce. As a result, the cast members laughed and suggested to the producer that they should film only two episodes at a time, since recording four episodes in one session caused fatigue that led to forgetting dialogue. This event demonstrates that memory failure during lexical retrieval interferes with speech production and may trigger slips of the tongue and pauses.

Based on the findings, the slips of the tongue observed in Rigen Rakelna’s utterances consisted of selection errors in the forms of semantic errors and blends, as well as assembling errors in the forms of anticipation and perseveration. Meanwhile, the pauses identified included silent pauses and filled pauses. These interruptions and speech errors were primarily triggered by unpreparedness and forgetfulness. Difficulties in responding to spontaneous situations, combined with obstacles in recalling appropriate words or expressions, caused Rigen Rakelna’s utterances to contain pauses and speech errors.

The findings of this study are consistent with previous research. First, the study conducted by Tamara et al., (2025), entitled *Senyapan dan Kilir Lidah dalam Tuturan Mahasiswa Praktikan Mata Kuliah Kepewaraan Universitas PGRI Semarang Tahun Akademik 2022/2023*, shares methodological similarities with the present study in employing a qualitative descriptive approach. However, the data sources and subjects differ. While their study used videos of student performance practices from the Broadcasting course at Universitas PGRI Semarang, the present study analyzed videos from the comedy program *Target Operasi* uploaded to the YouTube channel WKWK Project by Genflix featuring Rigen Rakelna. Their study identified 325 utterances, consisting of 270 pauses and 55 slips of the tongue, with unpreparedness and nervousness being the dominant causes.

Second, Tsabita et al., (2025), in their study entitled *Kilir Lidah pada Podhub #CloseTheDoor di YouTube*, also employed a qualitative descriptive approach using observation

and note-taking techniques. Unlike the present study, their research focused exclusively on slips of the tongue in the Podhub #CloseTheDoor program. They identified semantic errors and malapropisms within selection errors, as well as anticipation, transposition, and perseveration within assembling errors. The factors influencing slips of the tongue included cognitive pressure, language interference, relaxed or humorous situations, and social relationships among speakers.

Third, Nurfaridah et al., (2022), in *Kilir Lidah dalam Produksi Ujaran pada Akun YouTube Arief Muhammad*, similarly employed a qualitative descriptive method. Their data were drawn from speech production in videos on Arief Muhammad's YouTube channel, whereas the present study focused on Rigen Rakelna's utterances in *Target Operasi*. Their findings revealed three types of slips of the tongue: semantic errors, anticipation, and transposition, primarily caused by hesitation and spontaneity.

Fourth, Munawaroh et al., (2022), in *Senyapan dan Selip Lidah dalam Acara Debat Calon Bupati dan Wakil Bupati Kabupaten Karawang 2020*, examined both pauses and slips of the tongue, similar to this study. However, their data came from a political debate, whereas the present study focused on a comedy program. They identified 155 instances of pauses and slips of the tongue, including 109 filled pauses, 15 silent pauses, 16 anticipation errors, 1 blend, 3 distinctive feature errors, 3 syllable errors, and 8 word errors.

Fifth, Huriyah et al., (2024), in *Senyapan dan Kilir Lidah dalam Pidato Luhut Binsar Pandjaitan serta Rekomendasinya sebagai Handout Materi Teks Pidato Kelas IX SMPN 94 Jakarta*, also used a qualitative descriptive method. Unlike the present study, their research proposed strategies to reduce pauses and slips of the tongue in public speaking. They identified silent pauses, filled pauses, and slips of the tongue involving distinctive features, phonetic segments, words, and syllables. The causes included forgetfulness, hesitation, and rapid reading techniques. Their suggested solutions included thorough preparation, vocabulary enrichment, maintaining focus, avoiding hesitation, speaking at an appropriate pace, and mastering the topic.

Sixth, Mulyani et al., (2020), in *Kilir Lidah Produksi Ujaran Isyana Sarasvati pada Video Kompilasi YouTube: Tinjauan Psikolinguistik*, similarly investigated slips of the tongue in a public figure. However, their data came from various video compilations rather than a single program and did not examine pauses. Their findings included 23 instances of slips of the tongue: 2 semantic errors, 5 blends, 7 anticipation errors, and 2 perseveration errors.

Seventh, Puspita et al., (2022), in *Senyapan dan Kilir Lidah pada Komedian Akibat Penyimpanan Memori dalam Prefrontal Cortex*, also focused on comedians as research subjects. Their study differed in adopting a neuropsycholinguistic perspective to explain speech errors. They identified 42 pause instances, consisting of 28 filled pauses, 6 silent pauses, and 8 combined pauses, as well as 11 slips of the tongue, including semantic errors, blends, assembling errors, and syllable errors. They concluded that the pauses and slips of the tongue experienced by comedian Dustin Tiffani may have been related to a previous head injury.

Finally, Zulfa et al. (2023), in *Analisis Senyapan dan Kilir Lidah pada Acara Talkshow Indonesia Lawyers Club Episode "Sah! Ibu Kota Pindah; Kenapa Menolak"*, similarly examined pauses and slips of the tongue. However, their data came from a political talk show, whereas the present study analyzed Rigen Rakelna's utterances in *Target Operasi*. Their findings revealed 20 slips of the tongue—comprising semantic errors, blends, transposition, anticipation, and perseveration—as well as 124 pauses, including 106 filled pauses and 18 silent pauses. The causes of slips of the tongue included nervousness, haste, spontaneous speech, and lack of concentration, while pauses were attributed to thinking while speaking, forgetfulness, unpreparedness, and hesitation.

V. Conclusion

5.1 Types of Slips of the Tongue Experienced by Rigen Rakelna on the Comedy Program "Target"

Based on the results and discussion of Rigen Rakelna's slips of the tongue and silences in the comedy program "Target Operasi," it can be concluded that the slips of the tongue that occurred were selection errors and assembly errors. Among the selection errors, three semantic errors and one blend error were found. Furthermore, among the assembly errors, five anticipation errors and three perseveration errors occurred in Rigen Rakelna's comedy program "Target Operasi."

5.2 Types of Silences Experienced by Rigen Rakelna on the Comedy Program "Target"

Meanwhile, Rigen Rakelna's silences on the comedy program "Target Operasi" are divided into two types: silent and filled silences. Within the filled silences, a variety of forms and sounds were found, including the sound "eee," the phrase "this yeah," "this that," "this," "this," and "this" sound. Based on data analysis, this study shows that the silences are dominated by the sound "eee." This dominant "eee" serves as a signal to the interlocutor to refrain from interrupting because the information being conveyed is incomplete. Furthermore, filled silences also play a role in giving Rigen time to think before continuing her sentence.

5.3 Factors Causing Slips of the Tongue and Silence in Rigen Rakelna's Speech on the Comedy Program "Target Operasi"

This study found that the main factors causing slips of the tongue and silence in Rigen Rakelna's speech on the comedy program "Target Operasi" were unpreparedness and forgetfulness. This research finding confirms that language production is related to a person's mental processes. This proves that accuracy in speaking is greatly influenced by the speaker's psychological stability.

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