Convergence of Comedian Indonesian Podcast: A Study of Indonesian-Minangkabau Language Variations

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ABSTRACT

This research was motivated by the convergence phenomenon carried out by comedian Megi Irawan when he was a guest star on the PWK podcast hosted by Praz Teguh. Language convergence is an individual's strategy for adapting to the communicative behavior of the interlocutor. This research focused on the Indonesian-Minangkabau language variations used by Megi Irawan when converging on Praz Teguh. The data was obtained from two episodes of the PWK podcast featuring Megi Irawan as a guest star. This research used a descriptive qualitative approach to identify language features, convergence strategies, and social correlations. The findings showed that Megi Irawan converged using variations of the Indonesian-Minangkabau language. In the intrasystemic (internal) aspect of language, three types of Indonesian-Minangkabau language variations were found, namely phonological variations, morphological variations, and semantic variations. The convergence strategies used by Megi Irawan are code-switching, code-mixing, and interference. The findings offer significant insights into broader sociolinguistic themes. First, the research emphasizes how language variations, particularly between Indonesian and Minangkabau, reflect the identities of speakers. This aligns with sociolinguistic studies that explore how language serves as a marker of social identity and cultural belonging. Second, the findings reveal that language serves not only as a means of communication but also as a tool for building social solidarity and navigating social relationships. Third, the research contributes to ethnographic approaches in sociolinguistics by examining how language variations are tied to cultural practices and social interactions.

Keywords: Comedian, Convergence, Indonesian-Minangkabu Variations, PWK Podcast

INTRODUCTION

The heterogeneous conditions of Indonesian society have led to the emergence of various language variations in Indonesia. The existence of language variations created by speakers or speech communities can show the identity of the language users. Language variation is part of sociolinguistics which studies a number of different linguistic units with the same distribution. (Wardhaugh, 2015) explains that there are three waves of sociolinguistic studies related to language variation, namely correlation, ethnography, and identity. According to (Labov, 1973) language variation refers to differences in language use among different groups of speakers, including variations caused by factors such as region, social class, relationships, and gender. The research of Labov emphasizes that linguistic variation is inherent in the structure of language and is necessary for a language to function. Therefore, language always has variation and this language variation is caused by societal factors, its speakers, the people involved, the place where the speech takes place, and what the speech is conveyed for (Wijana, 2019).

Entering the digital era like today, the phenomenon of language variation can be found in various electronic media, such as podcasts. According to KBBI Online Edition VI (2016), podcast is a term in the telecommunications world that refers to broadcasts in the form of (news, music, and so on) made in digital format (both audio and video) that can be watched or downloaded via the internet. The language used in podcasts often combines formal and informal languages, as well as local and foreign languages, so that language contact is created. One of the podcasts that is currently popular among the public is a podcast called PWK (Podcast Warung Kopi). PWK (Podcast Warung Kopi) is one of the podcasts available on the Youtube application broadcast and managed by (HAS CREATIVE). This podcast has a number of subscribers of (5.35 billion) and has uploaded as many as (332) videos on the Youtube application. The PWK podcast is hosted by one of the famous artists and comedians in Indonesia named Praz Teguh. One of the guest stars invited to the PWK podcast is Megi Irawan. Megi Irawan is a comedian and actor from Indonesia who is known for his appearances on various television comedy shows and stand-up comedy stages.

Based on the researcher's observations, there is a phenomenon of language variation used by comedians Megi Irawan and Praz Teguh. Although both are comedians from Sumatra Island, these two people bring different language styles into their interactions. If thoroughly investigated, both have different mother tongues. Humans interact and communicate with

various languages and dialects according to their region of origin (Fudhaili, 2024). Praz Teguh who originally came from Padang, West Sumatra with a mother tongue (Minangkabau), while Megi Irawan who came from Kampar Regency, Riau with a mother tongue (Malay-Riau). These two languages are clearly different even though Minangkabau and Riau Malay are included in the same language family. Minangkabau and Malay-Riau are included in the Austronesian family, the Malay-Polynesian family which is included in one family, namely the Sumatran family (Putri & Setyowati, 2017).

Minangkabau is the mother tongue or first language of the Minangkabau people. (Revita, 2012) states that Minangkabau is a regional language in West Sumatra. This language is spoken by the Minangkabau people who live in Tanah Datar Regency. This is different from Riau Malay which has a fairly long history, because basically Indonesian comes from Malay and is a lingua franca in the Indonesian archipelago (Putri & Setyowati, 2017). (Sholeha & Hendrakumoro, 2022) states that Malay, and Minangkabau are related languages and come from the same protolect. An interesting phenomenon occurs in the interaction or conversation between Praz Setiawan and Megi Irawan in the PWK podcast, namely the phenomenon of communication accommodation, namely convergence.

Speakers sometimes try to accommodate the expectations of others when they speak, and they may do so consciously and intentionally or unconsciously. Accommodation is one way to explain how individuals and groups relate to each other (Wardhaugh, 2015). A person may try to persuade others to evaluate him/her more favorably by reducing the differences between them. Another statement by (Mayerhoff, 2006) that convergence involves speakers who change the way they speak so that they approach the norms of their interlocutors and emphasize similarities between their interlocutors. One type of convergent behavior is said to be motivated by how speakers often try to deal with listeners through audience design, by directing their speech to others through code choices. It can be in the form of code switching or code mixing. Code switching and code mixing are common linguistic phenomena in bilingual and multilingual speech communities (Mahootian, 2006). 'Code switching' and 'code mixing' in literature, broadly refer to the use of two or more languages or the same language variety systematically in spoken or written discourse (Mahootian, 2006). Meanwhile, according to (Weinreich, 1953) code switching and code mixing are the practices of using two languages alternately.

According to (Holmes, 2013), code mixing and code switching are phenomena that have the same purpose, the difference is only in their formation. Code switching is a change of code between clauses or sentences while code mixing is a change of code within a clause or sentence (Mayerhoff,

2012). (Holmes, 2013) and (Mahootian, 2006) refer to code mixing as Intrasentential Switching and code switching as Intersentential Switching. Intrasentential Switching or code mixing is a change of code between words or phrases while Intersentential Switching or code switching is a change of code between clauses or sentences. According to (Mahootian, 2006) code switching and code mixing are done consciously and intentionally. In contrast to interference, although it has the same form as code switching and mixing, namely code switching and mixing, this interference is done unconsciously which is caused by several factors.

Convergence is usually done by the recipient of the message to respect the other person or the interlocutor. However, a different condition is shown in the interaction between Praz Teguh and Megi Irawan. Megi Irawan, who acts as a guest star, actually does the most convergence towards Praz Teguh. Megi Irawan tends to use Minangkabau language compared to his mother tongue, which is Malay-Riau. Several previous studies have explored convergence in various digital media contexts; however, none have specifically focused on the convergence of Indonesian-Minangkabau language variations (Oktavianus, 2023; Rizki, et al., 2020; Kurniawan, et al., 2024; Yondri & Titi, 2024). This shows the presence of Indonesian-Minangkabau language variations used in the podcast. Indonesian becomes the superstrate and Minangkabau language becomes the substrate. The existence of this language variation supports the opinion (Wardhaugh, 2015) that language variation is productive because it can be found in various aspects of language, such as phonology (sound), morphology (word structure), syntax (sentence structure), and semantics (meaning of word).

Several studies have explored the phenomenon of convergence and divergence as part of the language accommodation process in diverse sociolinguistic contexts. (Kurniawati, 2019) examined language accommodation in Napan Village, East Nusa Tenggara, where the Dawan-speaking community used Indonesian to communicate with migrant groups such as Javanese, Sundanese, and Batak speakers. Similarly, (Yozani, 2020) investigated cross-cultural adaptation communication by asylum seekers in Pekanbaru, and found that convergence and divergence strategies were used, supported by symbolic interaction theory and communication accommodation theory. (Prayoga and Palupi, 2020) focused on the role of teachers in the Indonesian language learning process in Jakarta, revealing the use of strategies such as approach, discourse management, and emotional expression to accommodate students' needs.

Other research highlights the influence of cultural and geographical factors on language use. (Parwati et al, 2023) analyzed the interaction between sellers and buyers in Pasar Jadi Mesari, Bali, which showed that Javanese sellers adapted by blending with Balinese speakers. Meanwhile, (Fardzilatin &

Suryadi, 2022) explored lexical variation in Javanese spoken in coastal and mountainous areas of Jepara, identifying 15 different lexical categories shaped by geographical and social contexts. These studies collectively emphasize the importance of language accommodation in fostering effective communication and social cohesion across different linguistic. Next, (Mulyana & Qomariana, 2023) analyzed communication strategies and face-maintenance rituals in Puja Astawa's YouTube videos, focusing on interactions among participants from multicultural backgrounds. Communication strategies like code-switching, repetition, and the use of Balinese particle.

The rapid rise of podcasts has created a unique platform for language variation and accommodation. As comedians like Megi Irawan and Praz Teguh interact on shows like PWK, they showcase the interplay of languages, dialects, and cultural identities. The research gap focus on comedy performances as a context for accommodation. By analyzing subtle cues, power dynamics, and audience influence, this study aims to contribute to a deeper understanding of accommodation in a creative and dynamic communicative context. This study also wants to see what convergence strategies are used by Megi Irawan towards Praz Teguh and see the social correlation formed from the convergence strategies used by Megi Irawan. This study focuses on language features, convergence strategies, and social correlations in the background of the convergence phenomenon by Megi Irawan. Giles' Communication Accommodation Theory (CAT) is crucial for understanding how individuals adapt their communication styles in diverse settings, promoting effective interaction and inclusiveness in multicultural environments (Bartholomew and Ayeni, 2021). In other words, it provides a robust framework for understanding the dynamic interplay between language, culture, and identity in interpersonal communication.

The research questions in this research are: (1) How is the language variation of Indonesian-Minangkabau in the intrasystemic (internal) aspect of language used by Megi Irawan when converging with Praz Teguh in the PWK podcast? (2) What is the convergence strategy used by Megi Irawan towards Praz Teguh in the Podcast (PWK)? (3) What is the social correlation seen from the convergence phenomenon performed by Megi Irawan towards Praz Teguh in the PWK podcast? As for the expected advantages of this research, there are two benefits. Theoretically, this research will enrich the study of language variation and language convergence, especially in the context of language variation Indonesian-Minangkabau in digital media.

METHOD

This research was conducted using a descriptive qualitative approach to identify language features, convergence strategies, and social correlations. This research is defined as an investigative process in which a researcher interprets a social phenomenon by comparing, duplicating, and classifying research objects (Creswell, 2024). The data in this study are linguistic data in the form of (words, phrases, clauses, and sentences) spoken by a comedian named Megi Irawan. The data for this study were collected from a podcast series titled Podcast Warung Kopi (PWK), which was accessed through the YouTube platform. Then, the data in this study were taken from two episodes that aired Megi Irawan as a guest star in the podcast. The data selection criteria focused on two specific episodes of the Warung Kopi (PWK) Podcast that featured Megi Irawan as a guest speaker, as these were the only episodes in which this particular speaker appeared. The first episode was uploaded on June 9, 2022 with a video duration of 58 minutes, 6 seconds (https://www.youtube.com/watch?v=lJG6D4wZnuM). The second episode was uploaded on December 10, 2023 with a video duration of 1 hour, 15 minutes (https://www.youtube.com/watch?v=Q9u31hWsKOo).

To ensure data validity, data triangulation was collected through documentation and member checking techniques. Researchers obtained the data by downloading the videos that showed Megi Irawan as a guest on the Warung Kopi (PWK) Podcast Youtube channel. In addition, researchers did the members checking (see Creswell, 2024) to recheck all data through recordings and video downloads. The purpose of member checking was so that researchers could rewatch the video according to research needs.

At the data provision stage, the author used the listening method. This method is a method of providing data by listening, either by hearing or reading the use of language. In this study, the author listened to the PWK podcast with guest comedian Megi Irawan. In the listening method, the author used the tapping technique which was the act of tapping someone's use of language. In this case, the author listened to the speech in the form of a dialogue between Praz Teguh and Megi Irawan. After that, a further technique was used, namely *simak bebas libat cakap* technique. In this technique, the author was not directly involved in determining the formation and emergence of candidate data except only as an observer of candidate data that was formed and emerged from linguistic events outside of himself. The last technique uses note-taking technique, where the writer records potential data that will be analysed for research needs.

The listening method employed for data collection demonstrated strong reliability and validity primarily due to the crucial involvement of one of the authors who is a native speaker of the Minangkabau language. This native speaker expertise ensured authentic interpretation and accurate documentation of linguistic phenomena, as they possessed inherent cultural and linguistic competence to verify the collected data's authenticity and

contextual appropriateness. The native speaker's role as both researcher and language authority provided a natural validation mechanism, ensuring that the collected data accurately represented the genuine linguistic patterns and usage in the Minangkabau language community.

At the data analysis stage, the author used the distribution method, which was a method whose determining tool comes from the language itself. In this case, the author conducted the analysis in stages. The analysis was begun with data identification by looking for linguistic features in the data that indicated the presence of a convergence phenomenon. Then, it was continued by finding the convergence strategy contained in the PWK podcast and determining social correlation. The data described according to the reality of linguistic phenomena in the podcast and systematically. Furthermore, at the stage of data presentation was done informally by formulating the results of the analysis with ordinary words. At this stage, an analysis was presented regarding the all variation of linguistic phenomena that occur in the podcast.

FINDINGS AND DISCUSSION

Based on the classification and identification of data, three types of language variations of Indonesian-Minangkabau were found in the intrasystemic aspect (internal language), namely phonological variation, morphological variation, and semantic variation. These three intrasystemic language variations were obtained from Megi Irawan's speech when converging on Praz Teguh. Then, the convergence strategy used by Megi Irawan on Praz Teguh, namely code switching, code mixing, and interference (syntactic, phonological, and semantic interference).

1. **Language Variation of Indonesian-Minangkabau in Intrasystemic Aspects (Internal) of Language**
a. **Phonological Variatiation**

Table 1:
Intrasystemic Variation in Phonology

No.	Speech	Linguistic Feature	Equivalent in Indonesia	Descr
1.	**Megi:** tuh banyak orang-orang Minang kan yang orang-orang Pekanbaru. Pasti nanyo "Woi Megi pacah paruik yo, bilo pacah paruik kalua". [There are many Minang people who are Pekanbaru people. (They) must be asking, "Hey Megi, when is the pacah paruik coming out?"	Nanyo	Nanya [Ask]	/a/ → /o/

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2.	**Megi:** tapi pacah paruik tu apo [But, what is pacah paruik?]	Apo	Apa [What]	/a/→ /o/
3.	**Megi:** tu ado keset welcome selamat datang [There is doormat with welcome sign]	Ado	Ada [There is]	/a/→ /o/
4.	**Megi:** katonyo lamak ko bang [(They) said this is really delicious bro]	Katonyo	Katanya [the phrase "Katanya" is a combination of the words "say" and the suffix "nya"]	/a/→ /o/
5.	**Megi:** ada lado, Yanti? [Is there any chili sauce, Yanti?]	Lado	Cabai [Chili Sauce]	/a/→ /o/
6.	**Megi:** jangan, ga, jangan, ndak, INDAK. Urang tuonyo alun siap den cacat. [Dont, no, dont, no, no. Her parents are not ready if I am disabled.]	Tuonyo	Tuanya [Tua is a word from the phrase "orang Tua"	/a/→ /o/
7.	**Megi:** orang-orang Pekan, anak-anak SMA yang mada tu a yang bandel itu, itu cabutnya [bolosnya] ke sano" [Pekan people, those naughty high schoolers, they skipped class to go there]	Sano	Sana [There]	/a/ → /o/
8.	**Megi:** cuman iyo ditambah [just yes, it is added]	Iyo	Iya [Yes]	/a/ → /o/
9.	**Megi:** a? Urang ko? [a? This people?]	Urang	Orang [Person]	/o/→ /u/

Based on the data classification above, nine (9) words were found that showed phonological (phonemic) variations in the form of phoneme changes spoken by Megi Irawan. The nine words are (*nanyo, apo, ado, katonyo, lado, tuonyo, sano, iyo, urang*). Eight words could be identified as having vowel changes in each word ending with the vowel /a/. In the Indonesian-Minangkabau language variation, the vowel /a/ at the end of the word was

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changed to the vowel /o/. Not only the vowel /a/ at the end of the word, but the vowel /a/ in the middle of the word was also changed to the vowel /o/. This could be seen in the examples of the words *katonyo* and *tuonyo*. In addition, one word was found that showed a change in the vowel /o/ at the beginning of the word changed to the vowel /u/. This could be seen in the word *urang*. Based on this analysis, it can be concluded that the variation of Indonesian-Minangkabau in the intrasystemic (phonological) aspect could be seen from the placement of vowels at the end of a word or in the middle of a word, namely the vowel /a/ will change to /o/ and the vowel at the beginning of a word /o/ changes to the vowel /u/.

The phenomenon of convergence in the phonological aspect reflected adaptation and solidarity in a communication strategy or practice. This showed the sociolinguistic implications of the convergence phenomenon carried out by Megi Irawan towards Praz Teguh. Convergence in the aspect of phonemes such as changing the vowel /a/ to /o/ and the vowel /o/ to /u/ showed an effort made by Megi Irawan to reduce the social distance between herself and Praz. Megi Irawan preferred to use Minangkabau language variations when interacting with Praz Teguh rather than using Indonesian as a whole. This phenomenon is in accordance with what Howard Giles stated that individuals often build their speech style to get closer to the interlocutor.

b.   Morphological Variation

Table 2:
Intrasystemic Variation in Morphology

No.	Speech	Linguistic Feature	Equivalent in Indonesian and English	Descr
1.	Megi: "Abang pasti sering ditanya **pacah paruik bilo da?** [Brother, you must be asked often, when will pacah paruik come out, bro?]	Da	abang [Brother]	Nom (Kinship)
2.	Megi: tapi **awak** baa yo, **awak** eh [But, how can i say..I..eh]	Awak	Saya [I]	Pron (Pronomina persona)

3.	Megi: **jangan, ga, jangan, ndak, INDAK. Urang tuonyo alun siap den cacat.** [Dont, no, dont, no,no. Her parents are not ready if **I** am disabled.]	Den	Aku/Saya [I]	Pron (Pronomina persona)
4.	Megi: **"orang-orang Pekan, anak-anak SMA yang mada tu a yang bandel itu, itu cabutnya ke sana"** [Pekan people, **those** naughty high schoolers, they skipped class to go there]	Tu	Itu [Those]	Pron (Demonstrative pronoun)
5.	Megi: **tapi awak baa yo, awak eh** [But, **how** can i say.. I..eh]	Baa	Bagaimana [How]	Pron (pronomina tanya)
6.	Megi: **"Abang pasti sering ditanya pacaparuk bilo da**? [Brother, you must be asked often, **when** will pacah paruik come out, bro?]	Bilo	Kapan [When]	Pron (Interrogative pronoun)
7.	Megi: eee, **ma yo?** [**where** is it?]	Ma	Mana [Where]	(Interrogative Pronoun)
8.	Megi: **tapi dak tempeleng bang** [But **no** hitting the head, Bro]	**Dak**	Tidak [No]	Adverb (negation)
9.	Megi: **ndak** , bahaya [**No,** dangerous]	Ndak	Tidak [No]	Adverb (Negation)
10.	Megi: jangan, ga, jangan, ndak, **INDAK [GAK].** Urang tuonyo alun siap den cacat. [Dont, no, dont, no, **no.** Her parents are not ready yet if I am disabled.]	Indak	Tidak [No]	Adverb (Negation)

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No.				
11.	Megi: **buliah indomie bang.** [May I get indomie, brother?]	buliah	Boleh [May]	Adverb
12.	Megi: **jangan, ga, jangan, ndak, INDAK Urang tuonyo alun siap den cacat.** [Dont, no, dont, no,no. Her parents are not ready yet if I am disabled.]	Alun	Belum [Not Yet]	Adverb
13.	Megi: **Awak litak bang. Dari pakan alun makan bang.** [I am hungry, Brother. From Pakan, (i) haven't eaten yet.]	Litak	Lapar [Hungry]	Adjective

Based on the results of data classification and identification, thirteen (13) markers were found in the Indonesian-Minangkabau language variation, especially the intrasystemic aspect of morphology (words). The Indonesian-Minangkabau language variation in the intrasystemic aspect (morphology) was obtained from Megi Irawan's speech when converging with Praz Teguh. The thirteen (13) words or markers are (*da, awak, den, tu, baa, bilo, ma, dak, ndak, indak, buliah, alun, litak*). From these thirteen words, they were classified again based on their word classes, four word classes were obtained, namely nouns, pronouns, adverbs, and adjectives.

(1) Megi: *"Abang pasti sering ditanya pacaparuk bilo da?"*
[Brother, you must be asked often, when will pacah paruik come out, bro?]
Source: first episode (time, 3.20)

Based on the example above, one word was found that was used by Megi Setiawan when interacting with Praz Teguh which is categorized as a kinship marker. The word is the word *da*. The word *da* in Minangkabau means brother or older brother. Sulistyawati, in Suhandra (2014) stated that kinship expressions are intended to foster closer relationships. Words that indicate kinship or family relationships are called kinship names.

(2) Megi: "tapi **awak** baa yo, **awak** eh"
[But, how can i say..I..eh]
Source: first episode (time, 2.10)

(3) Megi: *"jangan, ga, jangan, ndak, INDAK. Urang tuonyo alun siap den cacat"*
Dont, no, dont, no, no. Her parents are not ready if I am disabled.]
Source: first episode (time, 6.55)

Based on the linguistic features of the above utterance, two markers were found that were categorized as pronomina persona. Pronomina persona are pronouns that are used to refer to people. Pronomina persona are divided into three, namely singular, second, and third person pronouns (Moeliono., et al., 2017). The two words are *awak* and *den*. These two words are also categorized as first person pronouns (singular). The word *awak* in Minangkabau means I and the word *den* in Minangkabau means I/me.

(4) Megi: *"orang-orang Pekan, anak-anak SMA yang mada tu a, yang bandel itu, itu cabutnya ke sana"*
[Pekan people, those naughty high schoolers, they skipped class to go there]
Source: first episode (time, 3.35)

(5) Megi: *"tapi awak baa yo, awak eh"*
[But, how can i say.. I..eh]
Source: first episode (time, 02.10)

(6) Megi: *"Abang pasti sering ditanya pacaparuk bilo da?"*
[Brother, you must be asked often, when will pacah paruik come out, bro]
Source: first episode (time, 3.20)

(7) Megi: *"eee, yang ma yo?"*
[ee where is it?]
Source: first episode (time, 7.29)

The four utterances of Megi Irawan above show the existence of linguistic markers of the type of demonstrative pronouns and interrogative pronouns. Demonstrative pronouns can be seen in the word '*tu*', while interrogative pronouns can be seen in the words baa, bilo, ma. The word tu in Minangkabau means that. The word '*itu*' is categorized as a general demonstrative pronoun, the same as the word '*ini*' (Moeliono., et al., 2017). In contrast, the words (*baa, bilo, ma*) are interrogative pronouns or question words used in Minangkabau. The word *baa* means 'how', *bilo* means 'when' and *ma* means 'where'. Based on this explanation, Megi Irawan uses language variations of Indonesian-Minangkabau in the form of demonstrative pronouns in the word (*tu*) and interrogative pronouns in the words (*baa, bilo, ma*).

(8) Megi: *"tapi dak tempeleng bang"*
[But no hitting the head, bro]
Source: first episode (time, 28.32)

(9) Megi: *"ndak, bahaya"*
[No, dangerous]
Source: first episode (time, 7.44)

(10) Megi: *"jangan, ga, jangan, ndak, INDAK. Urang tuonyo alun siap den cacat"*
[Dont, no, dont, no, no. Her parents are not ready yet if I am disabled.]
Source: first episode (time, 6.55)

(11) Megi: *"buliah indomie bang?"*
[May i get indomie, bro?]
Source: second episode (time, 7.20)

(12) Megi: *"jangan, ga, jangan, ndak, INDAK. Urang tuonyo alun siap den cacat"*
[Dont, no, dont, no, no. Her parents are not ready yet if I am disabled.]
Source: first episode (time, 6.55)

Based on the classification and identification of data, five utterances of Megi Irawan were found that showed linguistic features of adverbial. From the five utterances, five markers were obtained, such as *dak*, *ndak*, *indak*, *buliah,* and *alun*. Specifically expressing the word no or negation in Minangkabau language, there are three variations, using the words *ndak*, *dak*, and *indak*. In addition, two other adverbs were also found in the word *buliah* and the word *alun*. *Buliah* is a word in Minangkabau language which means 'allowed' and '*alun*' which means not yet. Based on the five utterances, Megi Irawan when converging with Praz Teguh used langauge variations of Indonesian-Minang in the form of adverbs (adverbs).

(13) Megi: *"Awak litak bang, dari pakan alun makan bang"*
[I am hungry, Brother. From Pakan, (i) haven't eaten yet]
Source: second episode (time, 7.20)

From the example data above, one utterance was found with a Minangkabau language marker of the adjective class. The marker is in the word *litak*. The word *litak* is a word that comes from the Minangkabau language which means hungry. In the utterance, Megi Irawan is seen using a language variation of Indonesian-Minangkabau by using the word *litak* or an adjective type marker that expresses the meaning of hungry.

Based on the thirteen markers used by Megi Irawan as a convergence strategy, sociolinguistic implications could be seen. The selection of language variations in morphological aspects used by Megi Irawan to Praz Teguh showed the social and cultural dimensions that are interrelated with the existence of a language. For example, the use of the pronomina *awak* and da to express the meaning of "I" and the use of the negation *da*, *ndak*, and *indak* to express "not" showed a distinctive representation of Minangkabau identity by using the word aspect. When Megi Irawan converged with Praz Teguh, he had created a space of solidarity as an effort to reduce social distance through his word choice strategy. In terms of the cultural dimension, the morphological variations used by Megi Irawan reflected the influence of multiculturalism in digital communication, especially podcasts, the spread of local identity through digital media, and the representation of local language variations.

c. Semantic Variation

Table 3:
Intrasystemic Variation in the Semantic Field

	Speech	Linguistic Features	KBBI	Categorization
1.	Megi: **"orang-orang Pekan, anak-anak SMA yang mada tu a [yang bandel itu] yang**	Cabutnya (Skip the class)	Bolosnya (Skip the class)	Homonym

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	bandel itu, itu cabutnya [bolosnya] ke sana" (Pekan people, the prankish high schooler, they skip class and go there)			
2.	Megi**: Awak litak bang [aku lapar bang], dari pakan alun makan bang [dari pekanbaru belum makan bang]** (I am hungry, since I am in Pakan, I have not eaten yet.)	Alun (Not yet)	Belum (Not yet)	Homonym

Based on the classification and identification of the data, two words were found which are intrasystemic variations in the semantic field (meaning) of Megi Irawan's speech. These two words were categorized as homonymous words. Tarigan (2009) explained that homonyms in linguistics refer to words that have similar sounds and writings, but have different meanings and meanings. The two words are the word (*cabut* and *alun*). First, the word *cabut* in KBBI Online Edition VI (2016) was categorized as a verb that has the meaning of revoking, negating the script that is set; out (go, run) from somewhere. However, in the Minangkabau language, the word *alun* has a different meaning. Second, the word square in KBBI Online Edition VI (2016) means waves that are elongated and rolling, usually smaller than waves, but larger than ripples. *Alun* was homonymous with the word in Minangkabau which means 'not yet'.

Within the framework of Howard Giles' communication accommodation theory, the use of this semantic variation reflected a linguistic convergence strategy. The semantic convergence carried out by Megi Irawan through the use of the words *cabut* and *alun* showed that Megi has an understanding of the semantic norms of Minangkabau culture obtained from lexion. The use of these words with the right context is a form of linguistic adaptation carried out by Megi Irawan. Megi Irawan had consciously created harmony between herself and Praz Teguh who is a native Minangkabau speaker. This could reduce the social distance between the speaker and the listener. Through this linguistic convergence, Megi Irawan had created a social dimension of solidarity and intimacy and a cultural dimension of multiculturalism.

2. Convergence Strategies Used by Megi Irawan in Podcast (PWK)
a. Code Switching (Consciously) (Clause-Sentence)

(14) Praz: *"itu pacar megi kan?"* (that is your girlfriend, right?)
Megi: "**bang yang tadi se bang**" **[bang yang tadi aja bang]** (Just the last one)

Pras: *"dak papa, jadi megi ini kemarin aku tur ke pekanbaru"* (It is okay, so megi, I went to Pekanbaru for a tour)
Source: first episode (time, 6.30)

In datum (14), it could be seen that there was a phenomenon of convergence in the form of code switching carried out by Megi. It could be seen that Megi switched the code to Minangkabau language due to the identity of his opponent, Pras, who is native of Minangkabau language. Megi's code transfer was marked by this speech "*bang yang tadi se bang*". The convergence carried out was in the form of code switching which is in a form of clauses and sentences.

(15) Pras: *"aa mau* **kok iyo,, [kalau iya]"** (If it is, I want it)
Megi: *"minum lu yo* **[minum dulu ya]"** (I drink first)
Pras: *"minum minum"* (Drink, drink)
Source: first episode (time, 15.00)

<center>…..</center>

Megi: *"katonyo lamak ko bang"* **[katanya enak ni bang]** (People said, this is good)
Pras: *"Nyo kadang dingin megi"* **[itu kadang dingin megi]** (Sometimes, it is cold)
Megi: *"Nyo campua ko lamak aa"* **[dicampur ini enak]** (Mix with this, it is good)
Source: first episode (time, 15.00)

<center>….</center>

Pras: "pant*k kau megi" (F*** you megi)
Source: first episode (time, 15.00)

In datum (15), megi converged using code switching strategy. It could be seen in the words "*minum lu yo*", "*katonyo lamak ko bang*" and "*nyo campua ko lamak aa*". Megi switched the code after Pras mixed the code, Minangkabau language mixed into the Indonesian speech. In "*aa mau kok iyo*", "*aa mau*" is Indonesian while "*kok iyo*" is Minangkabau.

(16) Pras: *"makan dak* **[ga]** *megi?"* (are you gonna eat?)
Megi: *"buliah indomie bang* **[boleh indomie bang]**?" (I want indomie, can I?)

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Pras: *"boleh boleh"* (sure, sure)

Megi: *"Awak litak bang* **[aku lapar bang],** *dari pakan alun makan bang* **[dari pekanbaru belum makan bang]"** (I am hungry, since I am in Pakan, I have not eaten yet.)

Pras: *"dari pekanbaru belum makan?"* (since in Pekanbaru, have not eaten yet?)

Source: Second episode (time, 07.20)

In datum (16) the convergence carried out by megi was "*buliah indomie bang?*" and "*awak litak bang, dari pakan alun makan bang*". Megi converged by switching the code after Pras mixed the code, Minangkabau language insertion into the Indonesian speech. In "*makan dak megi?*", "*dak*" was a variation of the word "*tidak*" in the Minangkabau language which was a reduction from "*indak*". The findings highlighted Megi's use of code-switching as a convergence strategy to align with Pras, a native Minangkabau speaker, during their conversations. By incorporating Minangkabau phrases into his predominantly Indonesian speech, Megi reduced social distance and fosters solidarity. The phenomenon underscored the role of code-switching in identity negotiation, social bonding, and cultural hybridity, while also illustrating the speakers' multilingual competence and the pragmatic nature of language use in a multilingual setting like Indonesia.

b. Code Mixing (Conciously) (Word-Phrase)

(17) Praz: *"dia emang dipakeknya masker, malu dia"* (she wears mask, she is shy)

Megi: *"ternyata* **dak do bibia nyo do" [tidak ada bibirnya] (turns out she has no lips)**

Pras: "**dak kironyo disemen ikonyo [gak, ternyata disemen ininya], wak dak tau do kan megi [kita gatau kan megi], ado bakeh tapak kuciang"** **[ada bekas kaki kucing]** (no, turns out she cements her lips, we never know megi, there is cat's paws)

Megi: "**tu ado [tu ada]** *keset welcome selamat datang* (also, there is welcome doormat)

Source: first episode (time, 14.30)

In datum (17), it was identified that the phenomenon of convergence in the form of code mixing carried out by Megi, "*ternyata dak do bibia nyo do*". "*ternyata*" was Indonesian, while "*dak do bibia nyo do*" was Minangkabau. It could be seen in the datum above when Pras switched the code from Indonesian to Minangkabau, Megi also adjusted to use the Minangkabau language to reply to Pras's speech. The code mixing carried out by Pras was "*dak kironyo disesemen ikonyo, wak dak tau do kan megi, ado bakeh tapak kuciang*". To adjust Pras, Megi also used Minangkabau in the form of code mixing, "*tu*

ado keset welcome *selamat datang*". "*Tu ado*" was a code mixing which was Minangkabau, then "*keset* welcome *selamat datang*" which was Indonesian. Code switching carried out by Pras and code mixing carried out by Megi was based on their unwillingness for the person they were talking to understand what they were talking about, because the speech was like making fun of the person they were talking about but in the context of a joke.

(18) Megi: ***ko* [ini]** tisu tisu toilet? (is this toilet paper?)
Praz: ***ma lo* [mana pula]** tisu toilet (no, it is not)
Source: first episode (time, 20.45)

It could be seen in datum (18), Megi converged with code mixing strategy, inserting Minangkabau into Indonesian speech when communicating with Pras. In the speech "*ko tisu tisu toilet?*", "*ko*" was the Minangkabau language that was inserted. Similar to datum (19), Megi also used a code mixing strategy to converge on Praz. In the speech "*iya, mada dari lahir*", "*mada*" was an insert of the Minangkabau language which meant naughty. However, after that, Praz returned to using full Indonesian without any mixing or code switching.

(19) Praz: negri? (state school?)
Megi: iya, ***mada* [bandel]** dari lahir (yes, naughty from birth)
Praz: Kenapa pindah ke sma negri itu? (why did you transfered to that state school?)
Source: first episode (time, 23.54)

The findings on convergence strategies through code mixing by Praz and Megi revealed a dynamic interplay between language, identity, and social interaction. This phenomenon reflected the speakers' shared cultural and linguistic repertoire, enabling them to navigate humor and subtle social cues effectively. By converging linguistically, Megi aligns with Praz's speech patterns, demonstrating accommodation theory in practice, where speakers adjusted their language to reduce social distance. Furthermore, the strategic mixing of codes served as a tool for exclusivity and playfulness, as seen in their joking exchanges that obscure meaning from outsiders while reinforcing in-group identity. Such practices highlighted the role of code mixing not only as a linguistic strategy but also as a means of negotiating power dynamics, intimacy, and cultural belonging within multilingual communities.

c. Interference

In the process of language interference, the use of language is not fully followed by rules, but experiences deviations due to the influence of other languages. Interference can occur in various components of language, namely syntax, phonology, morphology, semantics. The following is the phenomenon of interference in the PWK podcast with guest star Megi Irawan.

i. Syntactic Interference

Syntactic interference is interference that occurs due to the use of other language elements into sentence formation in Indonesian. The elements of the language in question can be in the form of words, phrases, or clauses. Syntactic interference also occurs when the speaker pronounces Indonesian speech, but uses another language's sentence structure due to the speaker's bilingualism.

Megi: *"tapi **awak baa yo** [tapi aku gimana ya], **awak** [saya], eh"* (But I don't know about me, for me)
Pras: *"bahasa indonesia, ni banyak orang sunda nonton"* (use Indonesian language, there are a lot of Sundanese viewer)
Source: first episode (time, 02.10)

Minangkabau Language Marker	: *"awak baa yo"* (But I don't know about me, for me)
Meaning in Indonesian Language	: *awak* = saya (I or me), *baa* = bagaimana (how), *yo*=ya (yes)

In the speech above, it was a phenomenon of syntactic interference that was carried out accidentally and spontaneously due to the influence of regional languages, in this case, Minangkabau language. Syntactic interference in this speech occured at the level of the sentence indicated by the sentence "*awak baa yo*". Megi spoke in Indonesian and then subconsciously spoke Minangkabau. The marker of the Minangkabau language element can be seen in the speech "*awak baa yo*" or in Indonesian it means "*aku bagaimana ya*". Megi interfered due to the influence of Praz Teguh who spoke Minangkabau and did not realize that the audience who saw the podcast was Sundanese and other ethnicities.

Megi: *"tapi **pacah paruik tu apo.. [tapi pacah paruik tu apa..]** eh susah, susah, susah ngomong ke sesama orang minang bahasa Indonesia"*
(but what is pacah paruik? it is so hard to speak Indonesians to fellow Minangkabau people)
Source: first episode (time, 02.45)

Minangkabau Language Marker : "*Pacah paruik tu apo*"
Meaning in Indonesians : *Pacah paruik* = [The name of Praz's Youtube content is specifically in Minangkabau which is Pacah Paruik], *tu= itu, apo= apa*.

According to the datum above, there was a syntactic interference carried out by Megi Irawan which was done spontaneously and unintentionally. Syntactic interference occured at the level of sentences as seen in the speech "*pacah paruik tu apo*". The context in the speech was that Megi asked about the name of the Youtube content owned by Praz Teguh, namely *Pacah Paruik* (Broken Belly) which specifically containing joke in the Minangkabau language. The Minangkabau marker that could be seen was the phrase "*tu apo*" which means "what is it". Megi then revealed that it was very difficult to speak Indonesian with the Minang people, because Megi unconsciously always mixed Indonesian and Minangkabau when meeting Minangkabau people, in this case Praz Teguh.

> Megi: "*Abang pasti sering ditanya* **pacah paruik bilo da? [pacah paruik kapan da]?**" You must be asked often like "when is the new pacah paruik episode *da?*"
> Source: first episode (time, 03.20)

Minangkabau Language Marker : "*bilo da*?"
Meaning in Indonesian Language : *bilo*=kapan, *da*=Sudah (A term used in Minangkabau for men who are older or simply like older brothers)

Based on the datum above, there was syntactic interference because there was an element of the Minangkabau language in the use of Indonesian by Megi. The context in this speech was that Megi asked Praz that Praz is often asked by her fans when the *Pacah Paruik* program would come back. Minangkabau markers are seen in the word "*bilo*" which in Indonesian means "when" and the call "*Uda*" which was a typical call for older men or older brothers in the Minangkabau language.

> Pras: "*ga boleh pake bhs indonesia?*" (not allowed to speak Indonesian language?)
> Megi: "*ga boleh engga, nah kalo dikampung kami pake* **baso** *[bahasa] kampung bang.*" (not 'not allowed", in our village we use our own local language)
> Source: first episode (time, 29.45)

Minangkabau Language Marker : *"Baso"*
Meaning in Indonesian Language : Bahasa (language)

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Based on the datum above, it was found that there was a syntactic interference in the form of Minangkabau words inserted into the Indonesian language. Syntactic interference that occurred including interference at the word level. Minangkabau language markers could be seen in the word "*baso*" or "*bahasa*" in Indonesian language by Megi Irawan. The context referred to in this speech was Praz asking when Megi was in her village whether it was okay to use Indonesian or not in his daily life.

ii.   Phonological Interference

Phonological interference is related to changes in the sound of language due to the influence of other languages.

> Megi: *"tapi pacah paruik tu* **apo..** *"* [tapi pacah paruik tu **apa..**]
> (but, what is *pacah paruik*?)
> Source: first episode (time, 02.45)

Minangkabau Language Marker   : "*Apo*"
Indonesian Language Meaning   : *Apa*

According to the datum above, there was a phonological interference. The Minangkabau markers that marked the existence of interference could be seen in the word "*apo*" which in Indonesian meant "*apa*". Both had the same meaning, but the difference was the pronunciation of the sound. In Indonesian the word "*apa*" used the vowel suffix /a/, while the word "*apo*" in Minangkabau used the vowel suffix /o/.

iii.   Semantic Interference

Semantic interference is interference at the level of meaning. The semantic interference in Megi Irawan's speech in the PWK podcast is as follows.

> Megi: *"tapi* **awak** *baa yo..*[*Tapi aku gimana ya*]"
> (But I don't know about me, for me)
> Source: first episode (time, 02.10)

Minangkabau Language Markers   : "*awak*"
Indonesian Language Meaning   : *Saya*

In the datum above, a semantic interference event occurred, namely interference with the intention of adding meaning. This could be seen in the word "*awak*" which in Indonesian means "*saya*". The word "*awak*" was a Minangkabau language which was a pronoun that referred to the word "*saya*" in Indonesian. The addition of meaning showed that actually the word "*awak*"

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itself had been integrated into the Indonesian language. However, its use by a person added meaning or information about the identity of the person, namely in this case the Minangkabau ethnicity. This occured because of the mastery and contact of two languages by the speaker, namely Minang and Indonesian. (Formentelli, 2009) explains that in a conversation, speakers consciously or unconsciously show their identity, culture, or certain social communities from their interlocutors. In this case, Megi's interference was unintentionally caused by Praz's choice of language, which was Minang. Rather than being considered a deviation, language interference in sociolinguistics is a social fact that occurs naturally, especially in heterogeneous societies. Interference occurs because of the speaker's familiarity with more than one language, so that unconsciously habits are formed, for example by mixing elements of the mother tongue into the second language. Both from language elements in the form of syntax, semantics, or phonology of the language.

3. Social Correlation

Social Correlation is a variable that is interconnected and affects each other in its relationship with society. In a sociolinguistic analysis, the results or outputs obtained are identity, correlation, and also ethnography.

a. Identity

In the PWK podcast as a material object in this study, two different identities were seen, namely Praz Teguh as the host and Megi Irawan as a guest star. Megi Irawan is a comedian, comic, as well as an actor. Megi was born on May 5, 1996 in Simalinyang, which is one of the villages in Kampar Kiri Tengah District, Kampar Regency, Riau Province, Indonesia. The language used by Megi is Malay-Riau. Praz Teguh or Teguh Prasetyo as the host of the PWK podcast is also a comedian, comedian, and actor who was born on June 10, 1991. Praz was born in the city of Padang, West Sumatra Province, Indonesia. When viewed in several aspects, they had similarities, one of which was the similarity in the field of work and were both born on the island of Sumatra. Megi, who is actually younger than Praz, calls Praz by the name of brother or *bang*, which showed politeness towards older speaking partner. Both speak Minangkabau even though Megi's native language is Malay-Riau. However, Malay and Minangkabau are still classified into one language family, so Megi felt more comfortable using Minangkabau when chatting with Praz.

b. Correlation (Solidarity)

Language apart from being a means of communication, can also strengthen social solidarity, as shown by Megi Irawan with Praz Teguh. In terms of identity, they had different characteristics, but also had similarities

in terms of culture and language. Both were born on the island of Sumatra, although in different provinces. Megi is someone whose mother tongue is Malay-Riau, while Praz's mother tongue is Minangkabau. The two languages are clearly different, but they are still related historically because they are still considered one family, namely Austronesian, the Polynesian Malay family which is part of one family, namely the Sumatran family. Because of these similarities, language has a function to build and maintain social solidarity.

c. Ethnography

In this case, the ethnography of a society was reflected in the language choice. In ethnography, it was described how language codes were used in social reality. These codes were used differently and there were strategies used in a natural communication. Ethnography is closely related to ethnicity. In examining ethnography in relation to language, communication between Megi Irawan and Praz Teguh in the PWK podcast was a phenomenon that reflected the ethnic and cultural identity of a society in the language, namely the Minangkabau language. There were linguistic features in the form of Minangkabau markers (codes) that were only understood and used by both in natural communication or during social interaction.

CONCLUSION

Within the framework of Howard Giles' Communication Accommodation Theory (CAT), convergence strategies are used as an attempt by speakers to adjust their language style to be more similar to the interlocutor, with the aim of creating a more harmonious relationship and increasing the sense of acceptance. The study on the convergence of comedian Megi Irawan towards Praz Teguh during the PWK podcast highlights the dynamic interplay of language and social interaction. It reveals that Megi Irawan actively adapted his speech to align with Praz Teguh, showcasing the phenomenon of Indonesian-Minangkabau language variations. This convergence illustrates how individuals modify their language to reduce social distance and foster a sense of solidarity and identity expression in their interactions.

The research identified three primary types of language variations present in their conversation: phonological, morphological, and semantic variations. Phonological variations included vowel changes, while morphological variations encompassed thirteen distinct markers categorized into different word classes. Additionally, semantic variations were noted through the presence of homonyms, reflecting the complexity of meaning within the Minangkabau language. These variations not only highlight the linguistic diversity but also the cultural richness embedded in their dialogue.

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Furthermore, the study outlined three convergence strategies employed by Megi Irawan: code switching, code mixing, and interference. These strategies facilitated effective communication and reinforced social bonds between the speakers. The findings also emphasized the social correlation between language use and identity, illustrating how Megi and Praz's linguistic choices were influenced by their cultural backgrounds and the context of their interaction. Overall, this research contributes to a deeper understanding of language convergence and its implications for social dynamics within the Indonesian-Minangkabau language variations.

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