

## Spot On: Throwaways in the Context of Spontaneous Communication Between the Youtuber Windah Basudara and The Viewers

### *Tepat Sasaran: Throwaways dalam Konteks Komunikasi Spontan antara Youtuber Windah Basudara dan Penontonnya*

AD Putrisyah, Intan Donna Darlies, Fitra Aprilia Kartika Dewi, Lu'luil Maknunah, Halita Riyadul Jannah, Amalia Nurul Afiah

English Letters Study Program, Faculty of Cultures and Languages,  
Universitas Islam Negeri Raden Mas Said Surakarta, Sukoharjo, Indonesia.

[226111137@mhs.uinsaid.ac.id](mailto:226111137@mhs.uinsaid.ac.id)

#### ABSTRACT

This research analyzes the use of throwaways in spontaneous communication between YouTuber Windah Basudara and his viewers during live streaming, with the aim of identifying the types of throwaways that appear in his videos. Throwaways include communication elements such as repeats, fillers, false starts, interjections, and pauses, which are often considered less informative but play an important role in building emotional connections. Using a qualitative method, data was collected from Windah Basudara's YouTube videos by analyzing his spontaneous communication. The findings show that throwaways not only bring authenticity to the conversation but also enhance viewer engagement, creating an interactive and familiar atmosphere. The most frequently found type of throwaway is repeats, which emphasizes spontaneity and provides the audience with time to understand the context. Through the use of throwaways, Windah successfully creates a more personal interaction and strengthens the emotional bond with his viewers. This study contributes to the understanding of how throwaways in spontaneous communication can enrich the viewing experience and support audience engagement.

**Keywords:** Windah Basudara; spontaneous; throwaways; YouTube; live-streaming

#### ABSTRAK

*Penelitian ini menganalisis penggunaan throwaways dalam komunikasi spontan antara Youtuber Windah Basudara dan para penontonnya selama live streaming, dengan tujuan untuk mengidentifikasi tipe-tipe throwaways yang muncul dalam videonya. Throwaways mencakup elemen komunikasi seperti pengulangan, fillers, false starts, interjeksi, dan jeda, yang biasanya dianggap kurang informatif namun memiliki peran penting dalam membangun hubungan emosional. Menggunakan metode kualitatif, data dikumpulkan dari video YouTube Windah Basudara dengan menganalisis komunikasinya. Temuan menunjukkan bahwa throwaways tidak hanya memberikan keaslian dalam percakapan tetapi juga meningkatkan keterlibatan penonton, menciptakan suasana interaktif dan akrab. Tipe throwaways yang paling sering ditemukan adalah pengulangan, yang menekankan spontanitas dan memberikan waktu bagi audiens untuk memahami konteks. Melalui penggunaan throwaways, Windah berhasil menciptakan kesan interaksi yang lebih personal dan memperkuat ikatan emosional dengan para penontonnya. Studi ini berkontribusi pada pemahaman tentang bagaimana throwaways dalam*

*komunikasi spontan dapat memperkaya pengalaman menonton dan mendukung engagement audiens.*

**Kata Kunci :** *Windah Basudara; Spontanitas; Kata-kata tidak penting; YouTube*

## INTRODUCTION

Spontaneous communication between content creators and viewers is crucial to create authentic and entertaining interactions in this rapid digital era (O'Connell & Kowal, 2008). Based on Duffy and Healy (2011), spontaneous communication described as expressive actions that arise without any prompts, guidelines, or verbal signals. Spontaneous communication, by its nature, is organic, creative, and dynamic. While the importance of spontaneous communication is widely recognized, the concept of spontaneity itself remains loosely defined in the broader literature (Ivey, 2009). Spontaneous communication generally refers to communicative behaviours that occur without prompts, cues, or unplanned scripts. A significant feature of this form of communication, as investigated by O'Connell and Kowal (2008), is the use of *throwaways* where seemingly meaningless elements such as repetition, pauses, or fillers like *um*, *uh*, or *well* play a significant role in the communication process. Though they may appear trivial, these throwaways play a crucial role in facilitating the flow of conversation. They help speakers organize their thoughts and give listeners time to process the information, thus contributing to the overall authenticity and relatability of the interaction.

Windah Basudara, one of Indonesia's famous YouTubers, is known not only for his engaging gaming and live-streaming content but also for the unexpected moments in his communication with the viewers. Windah's repeated spontaneous communication has created a strong bond with his audience. The honesty and openness in every interaction make viewers feel valued and part of a solid community. By consistently responding to comments and questions, Windah keeps the audience engaged and his content relevant. His ability to adapt to the latest trends has also contributed to his success. In Windah Basudara's live streams, throwaways appear when he interacts directly with his viewers. For instance, it happens when responding to questions or reacting to unexpected moments during a game.

**Table 1. Example of Throwaways**

<b>Throwaways</b>	<b>Example</b>	<b>Translation</b>
Interjection, repeats	<i>Aduh Guys! Bocil caper bat bocil 10 menit.</i>	Ouch guys! The kid is acting up so much, the kid 10 minutes.
Interjection	<i>Oh! Kotor sekali rumah ini. Buset, ini habis party apa gimana ya? Kotor banget rumahnya guys.</i>	Oh! This house is so dirty. Darn, was there a party here or something? Dirty is the house, guys.
Filler, repeats	<i>Uh! Ini ada muntah bayi (disgust face), muntah bayi, muntah bayi. Um... oke masih banyak yang kotor.</i>	Uh! There is baby vomit (disgust face), baby vomit, baby vomit. Um... okay there are still a lot of dirty ones.

These throwaways not only make his interactions feel more spontaneous and authentic, but they also give his viewers a sense of being part of an unscripted and genuine exchange. Windah's use of these elements illustrates how throwaways contribute to building a connection with his audience by making the interaction feel personal and relatable. This view, as studied by Erard (2004), aligns with the relevance of fillers as throwaways. While some might view these hesitations as disruptive or unorganized, they are essential elements of spontaneous spoken discourse, supporting the fluidity and coherence of communication.

Several researchers have analysed Windah Basudara on various topics. First, Hermawan and Kristiyono (2023) investigated the interaction between a YouTuber and a live-streaming viewer on the channel YouTube Windah Basudara used a variety of communication methods that were distinct from one another, and that the participants' enthusiasm made a significant contribution to the interaction in question. Second, Kristiantoro and Nuraeni (2023) studied how the YouTube channel variables Windah Basudara positively and significantly influence fulfilling game information needs. Third, Manullang et al. (2023) investigate the occurrence of swearing or harsh words that they find in Windah Basudara's YouTube gaming videos that affect the behavior of minors when talking daily with others. Fourth, Ichsan et al. (2023) explore the audience engagement appearing in the interaction between the viewers and Windah Basudara. Fifth, Wijaya (2022) investigated fanatical behaviors exhibited by Windah Basudara's fans, such as loyalty in consistently watching, active engagement, devotion, and even extreme actions.

While previous studies have explored various aspects of Windah Basudara's content, such as his interactive communication, the fulfillment of game information needs, and the impact of his language on viewer behavior, none has specifically examined the linguistic elements of his spontaneous communication. In particular, the role of throwaways remains largely unexplored. This study aims to address this gap by investigating the following question:

1. What throwaways are found in the spontaneous communication between Windah Basudara and their viewers?

To answer the question, we employed the theory of O'Connell and Kowal (2008) which explores the role of throwaways in spontaneous communication. The theory noted that throwaways, such as repeats, false starts, fillers, interjections, and pauses, are frequently used elements in natural spoken discourse. These elements, while often perceived as insignificant, are crucial in helping speakers organize their thoughts and maintain conversational flow. In the case of Windah Basudara, these throwaways are evident in his interactions with viewers, where fillers and repeated phrases allow him to respond naturally to unexpected moments, creating a more relatable and genuine connection with his audience. Through this spontaneous use of language, Windah engages his viewers dynamically and interactively.

Throwaways mean something useless or unimportant; however, they are crucial in conversation because these elements serve as sources of spontaneity in conversational reflection, making the conversation feel natural and relevant (O'Connell & Kowal, 2008). Similarly, Erard (2004) emphasizes that throwaways, though often perceived as trivial elements in speech, play a significant role in spontaneous communication by signaling pauses, managing turn-taking, and reflecting the fragmented yet natural flow of everyday conversation.

In spontaneous communication, the throwaways in this discussion can include various types. Those are repeats, false starts, fillers, interjections, and pauses (O'Connell & Kowal, 2008). The first is repeats. Repeats are repeated words that do not change the meaning of an utterance. *Is it just my imagination, Is it just my imagination, Is it just my imagination* (Maclay & Osgood, 1959). It includes repeats because it is a repetition that does not change the meaning. Based on

Reed (2000), the function of repeat is divided into two types: forward-looking repeats, which are anticipatory and serve to find the right words during speech; and backward-looking repeats, which are retrospective, used to connect separate utterances due to pauses or hesitations, and function as a mechanism to maintain smooth speech production.

The second is false start, which refers to situations where a speaker begins an utterance but does not finish it or stops and changes direction. There are two types, there are non-retraced false starts, where the speech stops without the speaker attempting to repeat or correct previous words, and retraced false starts, where the speaker recognizes a mistake or incompatibility in the utterance and repeats a portion to correct it (Maclay & Osgood, 1959).

The third is fillers. Fillers are words, phrases, or sounds that speakers use to occupy pauses during spontaneous speech. Maclay and Osgood (1959) were the first to introduce the term *Filled Pause*. More recently, Erard (2007) reversed the order while maintaining the concept by using the phrase *pause filler*. However, fillers are not just pausing or only used during silence; rather, they indicate genuine hesitation. Maclay and Osgood (1959) were the first to emphasize the communicative function of fillers, suggesting that speakers might use fillers in response to their silence to maintain control of the conversation and prevent interruptions from others. In other words, they highlighted the practical significance of longer pauses that occur before fillers. Conversely, Goldman-Eisler (1961) classified fillers as irrelevant vocal productions. Similarly, Clark (1977) referred to fillers as speech errors, considering them to be the most common disruptions in the flow of speech delivery. Clark and Fox Tree (2002) argued that speakers use fillers to indicate they are facing preparedness issues, while Clark and Wasow (1998) described them as signs of planning difficulties.

The fourth is pauses. Pauses are breaks in communication that not only reflect the absence of speech but also play an active role in verbal interaction. These pauses include various elements, such as fillers often referred to as filled pauses like *uh* and *um*, although this term has been critiqued for not fully capturing the true functions of pauses (Clark, 1996; O'Connell and Kowal, 1983). Research indicates that pauses do not serve a single function. They can signal to listeners what may happen next and assist in managing turn-taking and emphasizing specific points (Maclay and Osgood, 1959). While off-time is often interpreted as passive time, pauses reflect the complexity and diversity of activities occurring in verbal and nonverbal communication. Therefore, the analysis of pauses must consider the context in which they arise and function, making them crucial elements in understanding the dynamics of spoken discourse (Ameka, 1994).

The last is interjection. Interjections are words or expressions that can stand alone as complete sentences and can take turns in conversation (O'Connell & Kowal, 2008). The function of interjections is to express sudden sensations and emotions abruptly, reflecting the speaker's emotional state (Jespersen, 1922). They also have a strong connection to gestures and other nonverbal expressions, as they can involve the whole human body (Karceoski, 1941) and, in some cases, gestures or nonverbal expressions can even substitute for interjections (Ameka, 1994). The most used interjection in English was the primary interjection *oh* or the secondary interjection *oh yes* (O'Connell & Kowal, 2008).





Players who stream video games are commonly referred to as streamers (August and Paramita, 2022). These streamers are social media platform users who engage with their audiences by playing computer games in real time (Heitmayer, 2024). One such streamer is Windah Basudara, who builds strong connections with his viewers through virtual interaction (Triyoga and Hartini, 2023). He primarily utilizes the YouTube platform for live streaming, where virtual communication plays a crucial role. This form of communication can sometimes lead to the

emergence of certain phenomena, such as throwaways. Throwaways often arise in virtual spaces due to the freedom of expression these environments offer and the ongoing need to maintain engagement between Windah Basudara and his viewers.

### RESEARCH METHOD

In this research, a qualitative method is used to identify the types of throwaways. The data of this qualitative study were in textual and visual forms. The textual data includes utterances that lean towards throwaways, which are statements made by Windah Basudara spontaneously or informally and are often considered to lack primary informational value. Meanwhile, the visual data covers facial expressions and body language displayed by Windah Basudara when delivering these throwaways. All this data was directly sourced from Windah Basudara's YouTube channel as the primary material for analysis in this research. The data were gathered from the following sources. Windah Basudara's YouTube Videos are the right choice to analyse because, in the video Windah Basudara's YouTube, there are signs that indicate throwaways in his interaction with his viewers, especially in his live-streaming.

**Table 2. Data Sources**

Video Titles	Translation	Textual	Translation	Visual
<i>ADA YANG SANGAT ANEH DI INDUSTRI PABRIK INI... Remote Site</i>	SOMETHING VERY STRANGE IN THIS FACTORY INDUSTRY... Remote Site	<i>Anjir palanya hilang setengah ges.</i>	Darn! The half of the head was missing.	
<i>PEGUNUNGAN DI JEPANG TIDAK SE INDAH YANG KAMU BAYANGKAN... . Urayama   ウラヤマ</i>	THE MOUNTAINS IN JAPAN ARE NOT AS BEAUTIFUL AS YOU IMAGINE... Urayama   ウラヤマ	<i>bang ramen, bang ramen berbadan, berotot dan seksi, lapor ke dia, lapor ke dia guys.</i>	Brother Ramen, Brother Ramen has a muscular and sexy body, report to him, report to him, guys.	
<i>AKU DI RUMAH SENDIRI! Fears to Fathom: Home Alone</i>	I'M HOME ALONE! Fears to Fathom: Home Alone	<i>Kok vibes nya- okay itu tetangga kita ya.</i>	Why does this feel like- okay, that's our neighbor.	
<i>SEDIKIT LAGI PERJALANAN SAMPAI! TAPI KOK.... Euro Truck Simulator 2 GAMEPLAY #4</i>	ALMOST THERE! BUT WHY.... Euro Truck Simulator 2 GAMEPLAY #4	<i>Eh uh. (diam sejenak karena truk menabrak trotoar) oke gapapa, gapapa, it's</i>	Eh, uh. (pauses because a truck hit the sidewalk)	

*okay, it's okay,  
it's okay, it's  
okay, it's okay.  
gapapa ges.*

Okay, it's  
fine, it's fine,  
it's okay, it's  
okay, it's  
okay. It's fine,  
it's fine, guys.

*JANGAN  
NGEPEL LANTAI  
RUMAH DI  
MALAM HARI!  
Late Night Mop*

**DON'T MOP  
THE FLOOR AT  
NIGHT!** Late  
Night Mop

*Hehh,  
(ngefreeze,  
sambil tutup  
mulut).  
Wait,wait,wait,  
wait. Bentar-  
bentar  
sht,shttt.*

Hehh,  
(freezes,cover  
s his mouth).  
Wait, wait,  
wait, wait.  
Hold on hold  
on sht,shttt.



*ADA FIRASAT  
BURUK  
MENGERIKAN  
DI HUTAN INI...  
Shadow Fang*

**I HAVE A  
TERRIBLE  
FEELING  
ABOUT THIS  
FOREST...**  
Shadow Fang

*Katanya game  
eee .... horor  
yang puzzle  
dikejar-kejar  
itu eee jangan  
out of the  
topic.*

He said the  
eee .... horror  
game with the  
chased puzzle  
is eee not out  
of the topic.



The collected data were then analyzed by employing data analysis techniques by Spradley (1980) which comprises domain analysis, taxonomy analysis, componential analysis, and cultural theme. In the domain analysis, O'Connell and Kowal's (2008) theory was used to identify types of throwaways such as repeats, fillers, false starts, interjections, and pauses in spontaneous speech. These identified types provided a foundation for the taxonomy analysis, which further examined the dynamics of interaction between streamers and viewers during live streaming sessions. Furthermore, in the componential analysis, the theories of Nasurin et al. (2016) and Murphy (2007) were applied to examine speech forms such as self-talk, conversation, aside, and soliloquy, thereby enhancing our understanding of how these types of speech shape narrative structure in the context of live-streaming.

**Table 3. Componential**

	R		FS		F		I		P	
	S	R	S	R	S	R	S	R	S	R
<b>Self-talk</b>	✓		✓		✓		✓		✓	
<b>Conversation</b>		✓								
<b>Aside</b>										
<b>Soliloquy</b>										

R: Repeats  
 FS: False Starts  
 F: Fillers  
 I: Interjection  
 P: Pauses

Windah Basudara is a YouTuber who live-streams on the YouTube platform when he plays games. He is often seen using spontaneity in his communication when live-streaming. These live-streaming interactions result in unique habits. This research refers to the habit of spontaneous expressions that fall under throwaways, even if they are vague and have no meaning. The spontaneity that he expresses is part of the throwaways. Throwaways that are likely to appear in some of Windah Basudara's YouTube videos are interjections, repeats, false starts, fillers, and pauses.

## RESULT AND DISCUSSION

The research findings from Windah Basudara's YouTube videos reveal the use of throwaways, including interjections, repeats, false starts, fillers, and pauses. These brief, casual remarks, often regarded as insignificant, were analyzed to uncover their role in shaping the streamer's communication style. The findings indicate that throwaways contribute to viewer engagement and enhance the dynamics of the streaming experience, serving as spontaneous, relatable moments that build rapport with the audience. This aligns with O'Connell and Kowal's (2008) theory, which emphasizes throwaways as essential for maintaining the flow of interaction and fostering engagement in spontaneous communication. Additionally, the existence of hesitation phenomena (repeats, fillers, false starts, interjections, pauses) is supported by the theory proposed by Maclay and Osgood (1959).

### Interjection

Interjections are phrases to express emotions, disappointment, sadness, and pleasure (Andhini, 2024). Interjections are exclamation words that appear but are usually often ignored (Mark Dingemane, 2024). In Windah Basudara's live-streaming, interjections play an important role in adding an emotional tone and enhancing audience engagement. The results of the study showed that there were several forms of interjections expressed by Windah Basudara in several of her live-streaming videos such as *Anjir, Gila, Oh, Eh*, etc.

One example of its use is *Anjir! palanya Hilang Setengah!* roughly translated into Darn! *The half of the head was missing!* This happened when the context was that Windah Basudara was playing a game that he used as an object in his live-streaming entitled SOMETHING IS VERY STRANGE IN THIS FACTORY INDUSTRY.... Remote Site. In the video, according to Windah,

he played a role in a factory and there was a situation where one of his co-workers was needed by a non-human creature that roamed the factory where he worked, and targeted his head. The expression became a form of Windah Basudara's expression of the shock he saw when playing the game.

**Table 4. Interjection**

Interjection		
No	Transcript	Translation
1.	Anjir! palanya hilang setengah ges!	Darn! The half of the head was missing!
2.	Anjir! palanya beneran ilang lho guys	Darn! The head was really missing guys

Based on Windah Basudara's YouTube video with the evidence that we have attached above, it can be explained that the most frequent use of interjections is *anjir*. This is because the word *anjir* is attached to the identity of words that have a rude connotation but used to express unexpected things, and this is a form of communication culture that usually occurs among gamers. The purpose of using this word is because the use of familiar words shows that there is a close relationship between Windah Basudara and his viewers. This indicates that the interaction between Windah Basudara and his viewers is close, thereby strengthening the statement that the viewers are entertained by it.

**Repeats**

Repeats in the context of Windah Basudara's content refer to reruns or the repetition of certain clips or parts from previous broadcasts. Repetition is a phenomenon when a speaker repeats the same words in a time in order to hide his/her hesitation. Rose (2010:97) notes that repeats are repetitions of one or more words in a row. Repetition usually occurs because of articulatory problems rather than other language production problems. Typically, repeats refresh memories or give viewers who may have missed important segments a chance to catch up. In more casual and unstructured content like that found on Windah Basudara's channel, repeats can mean clips that are played again for comedic purposes or sections of the video that are looped to emphasize a funny or interesting moment. This is part of Windah and his team's way of entertaining the audience in a lighthearted manner, often spontaneously and humorously. The concept of repeats is also often used as part of a joke in the videos, which may involve the repetition of an event or phrase that is considered funny.

**Table 5. Repeats**



Repeats		
NO	Transcript	Translation
1	<i>Bang ramen, bang ramen berbadan, berotot dan seksi, lapor ke dia, lapor ke dia guys.</i>	Brother ramen, brother ramen has a muscular and sexy body, report to him, report to him, guys.
2	<i>Eh yang yang yang yang kita biru atau yang abu abu kalo di Whatsapp ya.</i>	Eh, the the the the blue one or the gray one if it's on WhatsApp, yeah.
3	<i>Guys pulang atau periksa suara guys? Pulang atau periksa suara guys? Pulang atau periksa suara? Pulang voting, voting, voting periksa suara?</i>	Guys, go home or check the sound, guys? Go home or check the sound, guys? Go home, check the sound? Go home, voting, voting, voting, check the sound?
4	<i>Oke gue harus makan dulu guys, gue harus makan dulu guys</i>	Okay I have to eat first guys, I have to eat first guys.
5	<i>Oke ini harusnya ini harusnya aaa living room yaa, ini living room guys, ini kitchen ya.</i>	Okay, this should be, this should be, aaa, the living room, yeah. This is the living room, guys, and this is the kitchen, yeah.

In Windah Basudara's live-streaming, the concept of repeats is often used to create moments that are funnier and more entertaining for the audience. The following example might illustrate the statement:

Windah : *“bang ramen, bang ramen berbadan, berotot dan seksi, lapor ke dia, lapor ke dia guys.”* (Brother Ramen, Brother Ramen has a muscular and sexy body, report to him, report to him, guys.)

This repetition serves to highlight the absurdity of the situation while enhancing the comedic effect, causing the audience to laugh at the playful nature of the moment. Such repetitive phrases have become a signature element of Windah Basudara's content, where the recurrence of certain events or phrases consistently amplifies the humor, making the streams feel lively and full of energy. It demonstrates Windah's ability to embrace fun in the most unpredictable situations, which adds a sense of unpredictability and excitement to his live streams. This style of content encourages a dynamic interaction between the streamer and his audience, keeping the experience fresh and entertaining.

The second example, *“Eh yang yang yang yang kita biru atau yang abu abu kalo di Whatsapp ya.”* roughly translated into Eh, the the the the blue one or the gray one if it's on WhatsApp, yeah. Shows a repeat, where he repeats the word "the" due to hesitation or thinking about what to say next. This repetition is typical in spontaneous speech during live-streaming, reflecting the natural flow of conversation.

The third example, *“Guys pulang atau periksa suara guys? Pulang atau periksa suara guys? Pulang atau periksa suara? Pulang voting, voting, voting periksa suara?”* roughly translated into Guys, go home or check the sound, guys? Go home or check the sound, guys? Go home, check the sound? Go home, voting, voting, voting, check the sound? This occurs when Windah Basudara is live-streaming and hears something fall. He then tries to ask his viewers whether he should go home or check the source of the sound. The repetition in his question shows his attempt to engage in conversation with his audience, creating an interactive moment during the stream, and this refers to conversation.

The fourth example of repeats occurs when Windah Basudara says, “Okay, I have to eat first, guys, I have to eat first, guys.” This happens during his live streaming when he follows the instructions in the game to eat first because he is too hungry to continue with other activities after

just waking up. The repetition of this phrase emphasizes his immediate need to take a break for food, adding a casual and relatable touch to the interaction with his viewers. It reflects the spontaneous and natural flow of conversation, where he repeats himself for emphasis and to engage the audience in his personal experience.

The fifth example, during one of Windah Basudara's live streams, where he was playing a game involving cleaning a house or role-playing as a janitor, he said, “Okay, this should be, this should be, umm, the living room, yeah. This is the living room, guys, and this is the kitchen, yeah.” He made this comment after finishing the cleaning in the living room and kitchen areas, while jokingly showing it to his viewers in his signature style. This casual and spontaneous interaction demonstrates Windah's relatable and entertaining communication style, making his audience feel connected. This also creates a light and friendly atmosphere, as if he is chatting with friends rather than just addressing viewers on a screen. It makes watching his streams not only entertaining but also a personal and engaging experience for his audience.

### False Start

In the context of Windah Basudara’s live streaming, a false start refers to moments when the speaker begins a statement but stops midway to revise, redirect, or adjust their response to the situation (Maclay & Osgood, 1959). False starts, as a form of spontaneous communication, demonstrate the organic flow of interaction in real-time engagement with the audience. This typically occurs when Windah is organizing his thoughts, responding to comments, or distracted by external influences. These false starts emphasize the speaker’s authenticity, contributing a dynamic and relatable aspect to the conversation that connects with viewers, making the interaction feel more genuine and engaging.

**Table 6. False Start**

False Start		
NO	Transcript	Translation
1	<i>Kok vibes nya- okay itu tetangga kita ya.</i>	Why does this feel like- okay, that’s our neighbor.
2	<i>Jangan eh angkat pintu ya -jangan buka pintu</i>	Don’t eh lift the door- don’t open the door

In this example, Windah begins with the phrase “*Kok vibes nya-*,” (Why does this feel like-) which appears to be the start of an observation or comment, but he stops midway and quickly shifts to “*okay itu tetangga kita ya,*” (okay, that’s our neighbor,) indicating that he might have noticed a new context or been distracted by something happening around him. This false start illustrates the spontaneity inherent in live streaming, where the speaker must quickly adjust their responses in real-time to the changing circumstances, whether influenced by the audience or the environment around them.

The second example of a false start is the sentence “*jangan eh angkat pintu ya- jangan buka pintu,*” (Don’t eh lift the door- don’t open the door) where Windah corrected his initial incorrect statement. Initially, he said “*angkat pintu*” (lift the door), but he quickly realized that what he meant was “*buka pintu*” (open the door), so he corrected his words. This kind of false start reflects the spontaneous thinking process during live communication, where the speaker feels the need to

revise or restructure their words to convey a more accurate message. In live streaming, false starts contribute to creating a more natural and relatable interaction with the audience, making the communication feel more authentic and engaging.

### Fillers

Filler is an element in spoken conversation used to fill pauses in speech flow without conveying explicit lexical meaning. Examples include words or sounds like 'uh,' 'um,' and 'eee.' Fillers typically reflect the speaker's difficulty in planning words or constructing sentences while speaking (Dinkar et al., 2023). Fillers also possess acoustic features that set them apart from other linguistic elements. Additionally, they serve as discourse markers, aiding in the organization of conversation by signaling topic changes or providing the speaker with a moment to think and structure their thoughts. Windah Basudara frequently incorporates fillers and pauses in his live streaming, using expressions like "eee" or "hmm." These fillers are typically employed in spontaneous dialogue to give the speaker time to process thoughts or find the appropriate words. Their presence in conversation helps maintain flow and gives speakers a moment to gather their ideas.

**Table 7. Fillers**

Fillers		
NO	Transcript	Translation
1	<i>Katanya game eee .... horor yang puzzle dikejar-kejar itu eee jangan out of the topic.</i>	He said the eee .... horror game with the chased puzzle is eee not out of the topic
2	<i>Aku di... eee... musim panas</i>	I am at... eee... summer

He says it because he wants to talk about another game but holds back to stay on topic. The occasional 'eee' he uses helps fill pauses or slow down his speech. This use of fillers can create a relaxed and spontaneous vibe for the viewers, though at times it might disrupt the flow or make them sound uncertain. The second sentence indicates the presence of a filler because Windah is translating the text in the game Fears to Fathom into Indonesian, causing him to pause for a moment to think about the translation.

### Pauses

Based on Goldman-Eisler (1968, 1972), pauses in speech reflect the cognitive processes that occur during speech production. These pauses provide additional time for speakers to plan and organize their utterances. This can be observed, for instance, when a speaker takes a considerable amount of time to think before delivering a well-structured response (Brigitte Zellner, 1994). In Windah Basudara's live streaming, the use of pauses often serves to strengthen dramatic and humorous moments, capturing the viewers' attention and enhancing their engagement. These pauses are not just breaking in speech but are intentionally or intuitively placed to create a natural flow, adding a sense of spontaneity and authenticity to the live interaction. Through these brief silences, Windah gives himself time to respond thoughtfully, build anticipation, and provide genuine reactions that the viewers can relate to, strengthening their sense of connection and involvement in the streaming experience

**Table 8. Pauses**

Pauses

NO	Transcript	Translation
1	<i>Hehh, (ngefreeze, sambil tutup mulut). Wait, wait, wait, wait. Bentar-bentar shut, shuttt.</i>	Hehh, (freezes, covers his mouth). Wait, wait, wait, wait. Hold on hold on shut, shuttt.
2	<i>Eh uh. (diam sejenak karena truk menabrak trotoar) oke gapapa, gapapa, it's okay, it's okay, it's okay, it's okay, it's okay. gapapa ges.</i>	Eh, uh. (pauses because a truck hit the sidewalk) Okay, it's fine, it's fine, it's okay, it's okay, it's okay. It's fine, it's fine, guys.

The first example of pauses occurs when Windah Basudara is live streaming and is shocked by a sudden apparition that appears at the door. He reacts with surprise, shouting "hehh" and then pauses briefly while covering his mouth. He then continues with repeated phrases like "Wait, wait, wait, wait," and "Bentar-bentar shut, shuttt." These pauses serve to create a brief tension that is later released with a spontaneous response as if he's trying to regain control of the situation on screen. In this way, the pauses allow space for the viewers to feel the intensity of the surprising or confusing moment, making the streaming experience more interactive and enjoyable.

The second example of pauses occurs when Windah Basudara is live streaming and is shocked by an event, specifically a truck hitting the sidewalk in the game. He reacts by saying "Eh," then pauses briefly, followed by *uh*, and then pauses again because of the incident. He then continues with repeated phrases like “*Okay, it's fine, it's fine, it's okay, it's okay, it's okay. It's fine, it's fine, guys.*” These pauses serve to create space for him to regain control of the situation and calm himself, while his spontaneous response works to reassure the viewers that everything is fine. In this way, the pauses provide the viewers with the opportunity to absorb the moment, making the streaming experience more interactive and entertaining.

**CONCLUSION**

The conclusion of this article reveals that throwaway in spontaneous communication between Youtuber Windah Basudara and his audience play an important role in creating dynamic, authentic, and entertaining interactions. Various forms of throwaways, such as repeats, fillers, false starts, interjections, and pauses, are used by Windah Basudara in every live-streaming session to create a more relaxed atmosphere and strengthen his relationship with the audience. Among these throwaways, repeats appear as the most frequently used, where Windah Basudara repeatedly says certain phrases or words to emphasize his point or give the audience time to absorb the information shared. This throwaway phenomenon not only reflects spontaneity in communication but also provides space for the audience to experience a more interactive environment. Using throwaways, Windah Basudara invites the audience to participate in the conversation, either by reacting directly to events in the live streaming or by commenting in the chat. In addition, the use of fillers and pauses shows Windah's efforts to manage the flow of conversation naturally and interestingly, although sometimes it can disrupt the sentence structure. Overall, this phenomenon adds a lively dimension to the communication between YouTubers and their viewers, making the streaming experience more fun, spontaneous, and engaging.

This research can open up opportunities for further studies, especially those related to the role of throwaways in communication between streamers and viewers in a marketing context. With the continued growth of live streaming platforms, such as YouTube, Twitch, Shopee, TikTok, and many more, throwaways found in live interactions between streamers and viewers can be seen as an important tool for creating emotional bonds and increasing viewer loyalty. Future studies can explore how the use of throwaways, such as repetition, fillers, or interjections, not only serves to manage communication but can also influence the brand image of the streamer. Further research can examine how these throwaways are used in the context of branding and marketing, helping streamers build a more authentic and engaging identity for their viewers. Therefore, understanding the function of throwaways in communication can provide valuable insights for developing interaction-based marketing strategies in the digital era.

Spontaneous communication helps streamers to use throwaways not only as a means of expression, but also as a tool to increase connection with the audience and maintain a dynamic atmosphere during the stream. Specifically, the ability to effectively incorporate throwaways into communications can enhance the authenticity of a streamer's persona, encouraging the creation of a more relaxed and interactive environment. Ultimately, streamers are able to know when to use throwaways to optimize their communication style, making streaming sessions more fun and engaging for viewers. This allows other streamers to use throwaways not only as a means of expression but also as a tool to enhance their connection with the audience and maintain a dynamic atmosphere during streaming. Specifically, the ability to effectively incorporate throwaways can enhance the authenticity of the streamer's persona, fostering a more relaxed and interactive environment. Ultimately, knowing when to use throwaways will enable streamers to optimize their communication style, making streaming sessions more enjoyable and engaging for the audience.

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