

**RESPONSES AND VOCABULARY ACQUISITION OF
CHANNEL 7 GAME AUDIENCE: A CASE STUDY OF
WINDAH BASUDARA YOUTUBE CHANNEL**

SKRIPSI



**In partial fulfilment of the requirements
For the degree of Sarjana in English Education**

**By:
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**ENGLISH EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS EDUCATION
IKIP PGRI BOJONEGORO
2026**

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LEGITIMATION

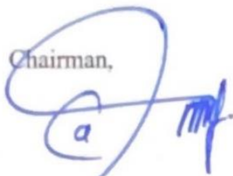
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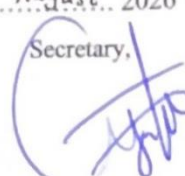
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MOTTO

“Apapun yang terjadi, tetaplah menjadi dirimu yang paling kau kenal”

(Rochma Annisa Choiriyah)

“When I grow up, i want to be nothing at all”

(The end – My Chemical Romance)

“Tak kusayat leherku untuk hari ini. Tak kuikat nafasku untuk hari ini. Tak kulubangi dadaku untuk hari ini. Tak kuhantam aspal untuk hari ini, tak kutenggak racun untuk hari ini. Tak kutenggelamkanku untuk hari ini. Aku rawat gelisahku untuk hari ini. Aku rasa khawatirkmu untuk hari ini. Tangis menangisku untuk hari ini. Tawa tertawaku untuk hari ini. Untuk aku. Untuk kamu. Untuk hari ini.”

(Track 8 – The Jeblogs feat Trigga Coca)

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In order to uphold academic integrity, sincerely and without coercion from any parties,

I hereby declare that the thesis entitled:

RESPONSES AND VOCABULARY ACQUISITION OF CHANNEL 7 GAME AUDIENCE: A CASE STUDY OF WINDAH BASUDARA YOUTUBE CHANNEL

Is the result of my own original work, and all sources of information used have been clearly cited in the reference list according to the scientific and academic code of ethics.

I am aware that if any violations of scholarly ethics regarding to the authenticity of this work are found, **I personally** accept the consequences in accordance with the applicable regulations and am prepared to bear legal sanctions.

Bojonegoro, 13 July 2026
The Researcher



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ABSTRACT

Choiriyah, R.A. (2026). Responses and Vocabulary Acquisition of Channel 7 Game Audience: A Case Study of Windah Basudara Youtube Channel. Thesis. English Education Study Program. Faculty Of Language and Arts Education. Dr. Moh. Fuadul Matin, S.S., M.Pd., Chyntia Heru Woro Prastiwi, M.Pd.

This study investigates audience responses and incidental English vocabulary acquisition through Windah Basudara's Channel 7 gameplay content on YouTube. Employing a qualitative case study design, data were collected from 26 respondents via an online questionnaire and 4 purposively selected participants through semi-structured in-depth interviews. The analysis was framed within the Stimulus-Organism-Response (SOR) model and theories of incidental and contextual vocabulary acquisition.

The findings reveal that the majority of respondents exhibited strong approach responses, characterized by high subscription loyalty, frequent viewing, imitation of Windah's speaking style, active use of acquired vocabulary in digital interactions, and positive recommendations. Vocabulary acquisition was facilitated by Windah's relaxed bilingual explanatory style, repetitive exposure, multimodal input from horror gameplay, and emotionally engaging context. The most commonly acquired vocabulary included expressive exclamations (*Oh my God, What the fuck, Let's go!*), motivational phrases (*Keep going, Never give up*), and gaming-related terms. These expressions were frequently transferred into viewers' daily communication, indicating successful movement from receptive to productive knowledge.

This research concludes that entertaining digital gaming content serves as an effective informal medium for incidental English vocabulary learning among Indonesian audiences. The study highlights the significant role of YouTube gaming streamers as linguistic mediators and offers practical implications for language learners, educators, and content creators in leveraging digital entertainment for language development.

Keywords: audience response, incidental vocabulary acquisition, YouTube gaming, Windah Basudara, Channel 7, SOR model

ABSTRAK

Choiriyah, R.A. (2026). Responses and Vocabulary Acquisition of Channel 7 Game Audience: A Case Study of Windah Basudara Youtube Channel. Skripsi. Program Studi Pendidikan Bahasa Inggris Fakultas Pendidikan Bahasa Dan Seni IKIP PGRI Bojonegoro. Dr. Moh. Fuadul Matin, S.S., M.Pd., Chyntia Heru Woro Prastiwi, M.Pd.

Penelitian ini menyelidiki respons audiens dan pemerolehan kosakata bahasa Inggris secara insidental melalui konten gameplay Channel 7 Windah Basudara di YouTube. Dengan menggunakan desain studi kasus kualitatif, data dikumpulkan dari 26 responden melalui kuesioner daring dan 4 partisipan terpilih melalui wawancara mendalam semi-terstruktur. Analisis dilakukan dengan kerangka Stimulus-Organism-Response (SOR) dan teori pemerolehan kosakata insidental serta kontekstual.

Hasil penelitian menunjukkan bahwa mayoritas responden menunjukkan *approach response* yang kuat, yang tercermin dari loyalitas berlangganan tinggi, frekuensi menonton rutin, imitasi gaya bicara Windah, penggunaan kosakata dalam interaksi digital, serta rekomendasi positif. Pemerolehan kosakata difasilitasi oleh gaya penjelasan bilingual Windah yang santai, paparan berulang, input multimodal dari gameplay horor, serta konteks yang emotif dan menarik. Jenis kosakata yang paling banyak diperoleh meliputi ekspresi reaksi emosional (*Oh my God, What the fuck, Let's go!*), frasa motivasi (*Keep going, Never give up*), dan istilah terkait game. Ekspresi-ekspresi ini sering ditransfer ke komunikasi sehari-hari, menandakan keberhasilan peralihan dari pengetahuan reseptif ke produktif.

Penelitian ini menyimpulkan bahwa konten gaming digital yang menghibur dapat menjadi media pembelajaran informal yang efektif untuk pemerolehan kosakata bahasa Inggris secara insidental bagi audiens Indonesia. Studi ini menekankan peran penting YouTube gamer sebagai mediator linguistik serta memberikan implikasi praktis bagi pembelajar bahasa, pendidik, dan content creator dalam memanfaatkan hiburan digital untuk pengembangan bahasa.

Kata Kunci: respons audiens, pemerolehan kosakata insidental, YouTube gaming, Windah Basudara, Channel 7, model SOR

PREFACE

This undergraduate thesis, entitled "Responses and Vocabulary Acquisition of Channel 7 Game Audience: A Case Study of Windah Basudara Youtube Channel", is submitted as a partial requirement for the completion of the Bachelor's degree in English Education at the Faculty of Languages and Arts Education, IKIP PGRI Bojonegoro. The primary purpose of this study is to analyze audience responses to English language usage in digital gaming content and to examine the process of incidental and contextual vocabulary acquisition through YouTube streaming, with the intention of contributing to academic research in the field of English language education, particularly within the context of informal digital learning. The process of conducting this study has offered valuable academic and personal growth, allowing the author to engage critically with relevant theories, refine research skills, and develop a deeper understanding of the complex factors influencing second language acquisition. The completion of this thesis would not have been possible without the guidance of supervisors, the support of lecturers and peers, and the unwavering encouragement from the author's family. Although every effort has been made to ensure the quality and relevance of this research, the author fully acknowledges its limitations and welcomes any constructive feedback for future refinement. It is hoped that this thesis will provide meaningful insights for students, educators, and researchers interested in enhancing English vocabulary acquisition through digital media and interactive entertainment.

Bojonegoro, 10 July 2026
The Researcher

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CHAPTER I

INTRODUCTION

The introduction section comprises the background of the study, the research objectives, the research questions, the significance of the research, and definitions of key terms.

A. Background of the Study

The development of digital technology and social media has changed the communication patterns of society, entertainment media has also evolved into a medium of learning that indirectly provides benefits to its audiences. One prominent example is the YouTube platform, which, according to the online news portal *Goodstats*, in an article by Agnez Z. Yonatan in 2025, citing a survey conducted by *We Are Social* in January 2025, reported that YouTube had reached 2.53 billion users, equivalent to 30.9% of the global population, making it the most popular medium worldwide. Indonesia itself ranked among the countries with the highest number of YouTube users at the beginning of 2025. Beyond its role as entertainment, YouTube has increasingly been utilized as an educational medium, offering diverse content such as vlogs, podcasts, and a wide range of productions from countless creators. Its distinctive features, such as the ability to rewatch content and the ease of access tailored to individual preferences and needs, make YouTube widely accepted across society, from children and millennials to older generations (Devi & Dewi, 2019).

Contemporary society tends to prefer watching their favorite videos on YouTube, as the platform provides a wide variety of content and does not

require viewers to wait through time-consuming advertisements. One type of content that is particularly popular among people today is gaming-related videos (Manullang et al., 2023). Based on the findings of a YouGov survey in 2020, YouTube, specifically its Gaming category, has emerged as the most widely used platform for video game content in Indonesia. This phenomenon has consequently led to the significant popularity of various videos within the YouTube Gaming segment (Urfa Dihakho, 2023).

Within the Indonesian YouTube gaming landscape, horror content has emerged as one of the most engaging genres, captivating audiences through its blend of tension and entertainment (Tjahjawan et al., 2025). These creators do more than simply display gameplay, they also function as spontaneous translators who mediate linguistic and cultural boundaries by interpreting English dialogues into Indonesian in real time. Such translation is more than a technical transfer of words, it is a performative act that carries humor, emotion, and the distinctive communicative style of each creator. This dynamic makes it compelling to examine how Indonesian YouTubers approach the translation of horror games. Several gaming creators on YouTube are known for playing horror games as well as other genres, including the following:

No	Youtuber's Name	Content	Year	Subscriber
1.	Windah Basudara	Horror games, variety	2018	17,6 M
2.	Luthfi Halimawan	Horror and RPG Games	2016	2,1 M
3.	MiawAug	Horror, Story, and Simulator	2014	24,8 M

Table 1. 1 List of Youtube Accounts with Horror Game Content

Although these three channels explore different game genres, they share a common interest in horror. Yet, each creator brings their own unique personality and style to the way they play and present horror games. According to (Marla,

2025), Windah Basudara stands out for his flexible and creative translation style, employing a range of oblique techniques, such as modulation and transposition, to preserve linguistic fluidity while maintaining emotional nuance and humor throughout the gameplay. In contrast, MiawAug adopts a simpler and more emotionally oriented approach, producing translations with minimal structural change yet consistently focused on conveying meaning in a way that is easily accessible to audiences. Luthfi Halimawan demonstrates strong consistency in the use of modulation, emphasizing clarity and comprehension to ensure accessibility for viewers. Although all three creators engage with horror games, research from (Marla, 2025) indicates that Windah Basudara is the most fluent in translation, as he successfully combines linguistic accuracy with performative creativity, rendering horror content more vivid and culturally resonant for Indonesian audiences.

Brando Franco Windah or Windah Basudara, who is widely known by the nickname “*Bapak Kematian*” (Father of Death). The epithet is not only associated with him but also extends to his community of viewers, often referred to as “*Bocil Kematian*” (Children of Death), the majority of whom are children. Based on data reported by *Social Blade*, Windah Basudara has emerged as one of the most influential YouTubers in Indonesia, producing digital content that consistently attracts millions of viewers. Born in Manado on March 14, 1992, he is widely recognized for his distinctive and charismatic communicative style in both playing

and reviewing a variety of video games. His YouTube channel, which has amassed millions of subscribers, frequently features live-streamed sessions and recorded videos characterized by humor and dynamic interaction, thereby fostering a strong sense of community and sustained audience engagement. Most of the audience engages with Windah Basudara's content primarily for entertainment (Arbi Octo Mahendra, 2024). Another distinctive feature of his content is the use of two languages. During his live streams, Windah Basudara stands out among Indonesian gaming YouTubers for his creative use of English, particularly slang and global gaming terminology (Fiyana & Tawami, 2025). He frequently integrates acronyms, clipping, and blending into his speech, which gives his communication a fluid and international character. Beyond simply translating in-game terms, Windah engages in cultural translation, adapting meanings to fit local contexts while retaining the original nuance of the game. His communication style integrates Indonesian with spontaneous English insertions, characterized by humor, colloquial expressions, and code-switching, which enhances audience engagement and reflects a level of linguistic versatility uncommon among other content creators.

Windah's consistent use of English terminology in gaming contexts contributes to the incidental vocabulary acquisition of his audience. Many viewers adopt these terms into their own language practices, positioning Windah as a linguistic mediator who introduces global vocabulary into the local community (Fiyana & Tawami, 2025). In this way, he functions not only as an entertainer but also as a cultural and linguistic bridge, expanding the audience's lexical repertoire while fostering a sense of shared identity. His engaging and

humorous style strengthens audience connection, showing that his role extends beyond entertainment to shaping language learning experiences within digital environments. Consequently, in addition to entertainment, audiences may also acquire new knowledge incidentally. This condition highlights the potential of Windah Basudara's content to serve as a medium for implicit vocabulary learning.

According to Ramadhan (2025) Vocabulary acquisition is an important process in language learning. Without sufficient vocabulary, second language learners face significant challenges in communicating or even expressing themselves effectively. Conversely, limited knowledge of grammar or syntax may disrupt communication, yet learners can often still be understood. For this reason, extensive debates have emerged regarding the most appropriate methods for vocabulary instruction, and numerous approaches to vocabulary acquisition have been proposed (Sanosi, 2018).

This phenomenon warrants further investigation as it offers valuable insights into the potential of digital media, particularly gaming content, as an effective medium for indirect language learning. Moreover, the study underscores the significance of audience responses to the presented content, which play a contributory role in the process of vocabulary acquisition. Accordingly, this research is expected to provide meaningful contributions to the domains of applied linguistics and digital learning media.

Based on the explanation given above, the writer plans to conduct a study titled:

“Responses and Vocabulary Acquisition of Channel 7 Game Audience:

A Case Study of Windah Basudara Youtube Channel.”

B. Research Questions

There are some questions based on the problems mention above:

1. What types of responses do audience show toward English language usage in ‘Channel 7’ game?
2. How is vocabulary acquisition facilitated within the audience as they interact with Windah Basudara’s gaming channel content?
3. What types of vocabulary are commonly acquired?

C. Research Objectives

The objectives of this research are to inform about:

1. To identify audience responses toward English usage in Channel 7 content.
2. To explore and understand the process of vocabulary acquisition experienced by the audience through their interaction with Windah Basudara’s content.
3. To identify and categorize the most common types of vocabulary acquired by the audience through their interactions on the Windah Basudara Youtube channel.

D. Significance of the Research

1. Theoretically

This research significantly advances academic knowledge by broadening vocabulary acquisition theory through empirical data on how vocabulary is acquired by audiences in a digital live-streaming context, thus enabling the testing of theories like uses and gratifications within the YouTube

ecosystem. The study enriches new media linguistics by analyzing specific linguistic phenomena and response patterns that shape the linguistic identity of the Indonesian gaming Youtuber's fan community.

2. Practically

The results of this study can serve as a reference for future researchers across various themes of study.

E. Definition of Key Terms

1. Responses

Response is conceptualized as the act of an individual in adjusting or modifying attitudes following the reception of stimuli, whether derived from interpersonal interaction or mediated communication. Within the communication process, the audience functions as the receiver of messages transmitted through media, typically manifested in the roles of readers, viewers, or listeners (Devi & Dewi, 2019). According by Fatmawati (2023) Responses from netizens are expressed by internet users and conveyed through written comments. In general, a response can be defined as an understanding shaped by observing a subject, occurrence, or interaction, through concluding information and interpreting messages (Fadlina, 2015).

Based on the above statement, it can be concluded that response is understood as the alteration of an individual's attitude resulting from stimuli originating either from other people or from the media. while the audience of Windah Basudara's YouTube Channel functions as the receiver of messages within the communication process, manifested in the roles of readers, viewers, and listeners.

2. Vocabulary Acquisition

Vocabulary Acquisition examines the process by which people learn an additional language. It explores how learners construct a new linguistic system despite having only limited exposure to the target language. The field investigates both what aspects of the language are successfully acquired and which remain incomplete. It also seeks to understand why most learners fall short of reaching the same level of fluency they have in their first language, while a smaller number manage to attain near-native proficiency in multiple languages (Jacobs, 2024). Extensive research demonstrates that vocabulary acquisition is an incremental process, whereby learners slowly build up knowledge of new words through repeated encounters over time, and that at least 10 such encounters are needed for measurable learning to occur (Arndt & Woore, 2018). Incidental vocabulary acquisition refers to the process of learning new words unintentionally, as a secondary outcome of an activity that primarily serves another purpose. In this sense, vocabulary growth can occur alongside tasks designed for explicit lexical learning, and is not confined solely to meaning-focused communicative practices (Tang, 2020).

Based on the above statement, it can be concluded that language acquisition is the second language learning process. Which people nowadays learn unintentionally because they watch YouTube. What was initially a medium of entertainment for them turned out to be a source of indirect learning.