

Satirical Analysis of Political Commentary in Kaesang Pangarep's Podcast

Mutiara Alda Lekson^{1*}, Fila Alfia², Arella Chaterina Manalu³, Afrahul Fadhillah Parinduri⁴,
Nico Sahpudan Simorangkir⁵, Dian Marisha Putri⁶

^{1,2,3,4,5,6} Department English Literature, Universitas Sumatera Utara, Indonesia

*Correspondence Email : mutiaraaldae@gmail.com

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Abstract

The rapid development of digital communication has transformed political discourse, with platforms like YouTube becoming significant arenas for satirical commentary. This study focuses on analyzing the use of satire in Kaesang Pangarep's podcast episode *Inilah Kelebihan Pelawak Kalau Masuk Politik*, which garnered over 5.1 million views. The research investigates how satire is categorized based on Holbert's framework and explores the political and social issues critiqued through satirical elements. Holbert's framework classifies satire into three types: Horatian (light and humorous critique), Juvenalian (sharp and scathing criticism), and Menippean (broad, philosophical critique of societal attitudes). Employing qualitative content analysis, this study transcribes the podcast to identify and analyze satirical elements, focusing on both explicit statements and underlying cultural nuances. The findings indicate that Horatian satire humorously critiques political party-switching, Juvenalian satire sharply condemns political monetization, and Menippean satire examines societal attitudes toward celebrity involvement in politics. These satirical critiques serve three primary functions: exposing political opportunism, highlighting social inequalities, and engaging audiences through humor while fostering political awareness. The study concludes that satire in digital platforms like YouTube bridges entertainment and political critique, encouraging public reflection on socio-political issues in Indonesia. The high viewership of the podcast emphasizes the effectiveness of digital satire in engaging audiences and reshaping political discourse. Future research could explore the influence of such content on public perception and voter behavior, particularly in the evolving landscape of digital media.

INTRODUCTION

The development of communication technology in recent decades has changed the way information is delivered, with platforms like YouTube allowing individuals to produce and share content independently. Since its launch on February 14, 2005, YouTube's popularity has remained timeless, as evidenced by the emergence of YouTubers who continuously adapt their content to reflect current trends (Saukani et al., 2022). YouTube, as one of the largest video-sharing sites, enables anyone to reach a global audience without limits. In addition to being a space for entertainment, YouTube also serves as a primary medium for expressing ideas, criticism, and opinions. With its

growing popularity, various content genres have emerged, including video podcasts, which are becoming increasingly popular. According to Rosell-Aguilar and Fernando (Rosell-Aguilar, 2013), podcasts can be seen as a public library that provides various materials or resources directly to users' devices. Currently, there are three types of podcasts that are widely produced and used, based on their content format: audio podcasts, enhanced podcasts, and video podcasts (Bolliger et al., 2010). Audio podcasts are the most popular and easy to use, containing only audio and requiring little storage space. Enhanced podcasts combine audio and digital images, while video podcasts combine both audio and video in one format, usually produced in MP4 format and requiring more storage space.

In digital discussions, language style plays an important role as a distinctive way to present one's thoughts and persona (Kerf, 2006:113). One of the standout styles is satire, which combines criticism with humor. Satire is a potent artistic tool employed to critique particular human behaviors (Ikromovna, 2022). Satire allows for social, political, and cultural criticism to be delivered in a less direct way, reducing the potential for conflict. This style is very effective in the digital era, where information moves quickly and often crosses cultural boundaries. Content creators often use satire to highlight social injustice, political corruption, or cultural absurdities in an entertaining yet thought-provoking way. In Indonesia, more YouTube creators are using satire to discuss local and global issues. These contents, often in the form of video podcasts, mix humor, irony, and sarcasm to deliver critical messages without sounding rigid. The growth of digital platforms in Indonesia has opened up space for local creators to produce critical content that is widely accepted, especially on social-political themes that are presented with satirical humor. Political satire plays a significant role in political discourse within society. It engages not only those actively involved in politics but also contributes to shaping the opinions of individuals who are not directly participating in political matters and debates (Kulkarni, 2017).

According to Holbert (2011), there are three types of satirical language styles called Horatian, Juvenalian, and Mennipean. Horatian satire is used as a base for giving ironic comments to elites who are seen as breaking social norms and to tell the truth with a smile, so it doesn't offend the target of the satire. Horatian is also known as soft satire because it uses polite words in delivering criticism. The second is Juvenalian satire. Juvenalian is described as harsh and unforgiving and doesn't encourage the target to correct their mistakes but instead aims to hurt their feelings. The third is Mennipean satire. Mennipean satire adopts a light and humorous tone, gently mocking attitudes rather than targeting specific individuals or entities (Edhi & Parnaningroem, 2020).

(Jaya et al., 2022) analyzed the types of satire applied in ten performances and the differences in the use of satire types based on the age group of the comedians in *Stand Up Comedy Indonesia (SUCI) 8*. The findings show that there are three types of satire with Horatian as the most dominant, and there is no significant difference in the use of satire types based on the age of the comedians. (Azhari et al., 2023) examine satire in the talk show "*Jenaka di Negeri Opera*" on Mata Najwa. The study, using a descriptive analytical method, identifies 44 instances of satire: 17 examples of Horatian, 14 of Juvenalian, and 13 of Mennipean. The findings highlight satire as a relaxed yet effective tool for political criticism within the show. This aligns with this research's focus on using Holbert's framework to categorize satire in digital content and explore its critique of political norms. (Fairus Abadi et al., 2024) analyze the satirical language in Deddy Corbuzier's podcast *Somasi*, aiming to identify types of satire and its relevance for teaching Indonesian in high schools. The qualitative study analyzed four episodes, finding 5 examples of Horatian and 37 of Juvenalian satire, emphasizing the potential use of satire in teaching anecdotal text writing to develop students' creativity and critical thinking. This approach to analyzing digital satire supports this research's aim to explore how satirical content can blend humor with social commentary to foster public reflection on political and social issues. Meanwhile, (Kurniasih et al., 2024) focus on the types of satire in the YouTube channel *Santoon TV* and its use in teaching anecdotal texts to 10th-grade students. Using

Holbert's theory (2011), the researchers identified 67 instances of satire: 26 Horatian and 41 Juvenalian. The study's findings suggest the use of digital comic strips featuring Juvenalian satire, particularly with economic themes, as teaching materials to enhance students' understanding of social issues through anecdotal texts. This study aligns with this research by demonstrating the relevance of Holbert's framework in analyzing digital satire and highlighting its role in engaging audiences with political and social commentary.

While these studies examine various forms of satire, they do not address its specific functions or linguistic styles in-depth. This research fills that gap by analyzing the podcast episode "*Inilah Kelebihan Pelawak Kalau Masuk Politik!*" by Kaesang Pangarep, uploaded on August 4, 2023, on the YouTube channel GK Hebat. This podcast was selected for its distinctive contribution to Indonesian political discourse, employing satire to address the intersection of politics and humor. By focusing on this episode, the study offers new insights into the dynamics of digital communication and the role of satirical language in shaping public discourse in the era of social media.

METHOD

This research uses qualitative content analysis to explore satirical language in Indonesian digital media. According to (Lindgren et al., 2020), qualitative content analysis methods are often regarded as technical tools for basic, superficial, and straightforward text categorization, with results criticized for lacking thoroughness and strong empirical support. The main data source for this study is a podcast episode titled "*Inilah Kelebihan Pelawak Kalau Masuk Politik!*" from Kaesang Pangarep's YouTube channel uploaded on August 4, 2023. This episode has been watched 5.1 million times and features a discussion between host Kaesang Pangarep, co-hosts Kiki Syahputri and Fatih Andhika (Ate), as well as special guests Denny Cagur and Narji who provide views from the point of view of the world of entertainment and politics. This analysis is based on Holbert's (2011) framework, which classifies satire into three types: Horatian (mild criticism), Juvenalian (harsh criticism), and Menippean (criticism of abstract ideas). The 37-minute podcast was transcribed verbatim, including timestamps and relevant contextual information.

Coding is a key part of qualitative research, especially for researchers working with interview or focus group data. Coding usually requires audio or video data to be transcribed first. This transcription step is crucial for analyzing the data effectively (Parameswaran, et al., 2020). In this research, the coding process involved several systematic steps to ensure consistency in categorizing the types of satire. First, the researchers developed a coding scheme based on Holbert's framework, clearly defining the criteria for each type of satire. Each researcher independently coded segments of the transcripts, identifying instances of innuendo and placing them into the appropriate categories. After this initial coding, the researchers compared the categorizations and discussed the differences in each interpretation. This collaborative review process helped to refine the definitions and ensure that all researchers had a common understanding of the coding criteria. To further increase reliability, a second round of coding was conducted, where researchers re-evaluated segments that had been categorized differently, to reach consensus on the final classification.

Ethical considerations in this study include two important aspects, namely representing the context accurately and respecting cultural sensitivities in political discourse. Representing the context correctly is essential so that the analysis is not misleading and can be well understood by readers. To overcome potential bias in interpreting the satire, the researchers reflected the researchers' perspectives and views throughout the analysis process. With this approach, researchers strive to produce more accurate and relevant findings.

FINDINGS

This research analyzes one of the podcasts entitled "*PDP eps 20 – Inilah Kelebihan Pelawak Kalau Masuk Politik!*" on a YouTube account called Kaesang Pangarep by GK Hebat with the highest number of viewers, namely 5.1 million. This podcast presents various figures who have unique and

interesting backgrounds. Kaesang Pangarep, one of the main hosts in this podcast who is known as a young entrepreneur and son of the former President of Indonesia. He is accompanied by two co-hosts who also have distinctive characters, namely Kiki Syahputri, a comedian known for her fresh and spontaneous style of humor, and Fatih Andhika or better known by his stage name Ate, who is also a comedian and influencer with a relaxed and entertaining speaking style.

On the other hand, this podcast also features two special guests who are no strangers to Indonesian entertainment and comedy, Denny Cagur and Narji. These two senior comedians share their experiences and views regarding the involvement of comedians in politics, considering that both have been in the entertainment industry for a long time and have great influence. Denny Cagur, who is known for his energetic and entertaining comedic persona, and Narji, who is known for his sharp yet funny satirical style, provided their own color in the podcast.

Table: 1 Types of Satire

Dialogue	Horatian	Juvenial	Menippean
"Udah lama nggak ketemu ya kayaknya sudah lama enggak ketemu partainya beda lagi."	√		
"Mungkin Bapak ada yang mau ditanyain... partai apa yang bagus."	√		
"Ibaratnya kita dari Pamulang ke Blok M. Boleh dong kita mau naik apa aja atau Metromini."	√		
"Walaupun udah bubar cagurnya tetap kompak kayak Kang Deni sama Bang Wendi tetap ngelawak di TV, karena ini sama Bana juga tetap kompak ngelawak di pemerintahan sekarang."	√		
"Kalau kita berpolitik berharap balik modal berarti menganggap politik adalah bisnis."		√	
"Kalau balik modalnya gimana? Balik modalnya ya enggak mikir buat balik modal sih ya..."		√	
"Terlalu naif kalau kita bilang pasti ada bantuan dari partai."		√	
"Pak Denny kan dia ini cagurnya tapi kalau mereka berdua gagal pakai Cagur lagi caleg gugur."			√
"Banyak banget artis masuk politik toh, ada musisi juga ada lawak, apa kelebihan pelawak dibandingkan artis untuk mikirin lawakan aja serius apalagi kita mikirin negara jauh lebih serius."			√
"Karena pelawak itu kan seniman bekerja dari hati jadi kita bisa dapat lebih menyerap aspirasi-aspirasi yang dibawa."			√

"Ngomong kayak gitu enak jenengan anak presiden, aku anak tukang tenda enggak berani."

√

TOTAL	4	3	4
Percentage	36,36%	27,28%	36,36%

Based on the table above, researchers found results from horatian, juvenial, and menippean. In the Horatian type of satire, there are 4 sentences containing this type of satire. Furthermore, in the juvenial type, researchers found 3 sentences containing this type of satire, the last is the manippean type. In this type of satire, researchers found 4 sentences containing the satire. In addition, the researchers also wrote it in the form of percentages, which consisted of horation totaling 36.36%, juvenial 27.28%, and manippean 36.36%. From the results of this data, the researcher concluded that juvenial is the least type of satire in this podcast, whereas horation and manippean are the most frequently used types of satire in the podcast.

In the podcast, Kaesang Pangarep raised a topic that is very relevant to the political situation in Indonesia, namely the involvement of public figures, especially comedians, in the political arena. To understand how satire works in this podcast, the analysis was conducted using Holbert's theory, which divides satire into three categories: Horatian, Juvenalian, and Menippean. Each of these types of satire has its characteristics, ranging from lighthearted and entertaining satire to more serious and pointed criticism. This framework allowed us to examine how satire is used in the podcast.

The analysis shows that Horatian and Menippean satire are used more than Juvenalian satire in these podcasts. This pattern can be attributed to the tone and purpose of the podcast, which may aim to balance humor with critical commentary. Horatian satires, known for their light-hearted and entertaining nature, are used to convey criticism in a way that is easy to understand and less aggressive, making it more appealing to the audience. Similarly, Menippean's satire, which focuses on abstract and conceptual criticism, aligns with the podcast's strategy of encouraging reflection on societal norms without alienating listeners. On the other hand, Juvenalian satire, characterized by its sharp and often harsh criticism, is less prominent, perhaps because it does not fit the conversational and entertainment style of the podcast. Its creators prioritize dialogue and inclusivity, which is better achieved through the lighter tone of Horatian and Menippean satire.

This table provides useful data on the distribution of satire types, but the implications can be explored further. The dominance of Horatian and Menippean satire suggests a cultural preference in Indonesia for subtlety and humor in political criticism. These styles allow sensitive issues to be discussed without confrontation, reflecting society's tendency to value harmony even in critical discourse. The findings also highlight how satire in podcasts contributes to broader socio-political discussions. Horatian's satire critiques political instability and shifting party loyalties with humor, making these issues easier to digest. Meanwhile, Menippean's satire invites deeper reflection on societal norms and hierarchies, such as the role of fame in politics and disparities in freedom of expression across social classes. Using these styles, the podcast entertains and encourages critical thinking about the political and social landscape.

DISCUSSION

In the podcast, Kaesang Pangarep raised a topic that is quite relevant to the political situation in Indonesia, namely the involvement of public figures from the entertainment world, especially comedians, in the political arena. To understand how satire works in this podcast, the analysis was conducted using Holbert's theory that divides satire into three categories: Horatian, Juvenial, and Menippean. Each of these types of satire has its own characteristics, ranging from light and entertaining satire, to more serious and sharp criticism. With this approach, we can see how the people in the podcast utilize elements of satire to comment on political issues in an interesting and intriguing

way. In analyzing this podcast, the author divides the conversation into 3 categories of satire according to Holbert's theory:

1. Horatian

(6:19-6:25): *"Udah lama nggak ketemu ya kayaknya sudah lama enggak ketemu partainya beda lagi."*

This sentence presents a light yet meaningful irony by juxtaposing the friendly reunion of two comedians with the reality of their political divergence. The remark subtly criticizes the commonplace switching of political parties in Indonesia, where loyalty is often fleeting and driven by self-interest. This Horatian satire humorously highlights the instability within political parties, questioning the sincerity behind political allegiance.

(6:25-6:32): *"Mungkin Bapak ada yang mau ditanyain... partai apa yang bagus."*

This sentence humorously critiques how people often choose political parties as they would products in a market, based on image or reputation rather than substance. The light tone hides a deeper commentary on the confusion within the political landscape, where parties lack distinct vision, making it hard for voters to make informed choices. This Horatian satire mocks the lack of clarity in the political system, while still keeping the conversation playful.

(9:36-9:42): *"Ibaratnya kita dari Pamulang ke Blok M. Boleh dong kita mau naik apa aja atau Metromini."*

This sentence uses a light analogy comparing political parties to transportation, subtly criticizing the pragmatic switching of parties based on convenience. By likening political affiliation to choosing public transport, the satire points to how parties are often seen as tools for personal gain rather than institutions of integrity. This Horatian satire gently mocks the practicality in political decision-making, while maintaining a humorous tone.

(20:05-20:11): *"Walaupun udah bubar cagurnya tetap kompak kayak Kang Deni sama Bang Wendi tetap ngelawak di TV, karena ini sama Bana juga tetap kompak ngelawak di pemerintahan sekarang."*

This sentence compares politics to comedy by referring to Cagur, a comedy group that has disbanded but whose members still often appear together on TV. Even though the group has split up, they seem *"united (kompak)"* in entertaining, as if they never separated. This is paralleled with the situation in the government, where people remain *"united"* despite any changes or divisions. In this sentence, the writer doesn't mention any politicians by name.

2. Juvenalian

(24:55-25:02): *"Kalau kita berpolitik berharap balik modal berarti menganggap politik adalah bisnis."*

This sentence criticizes politicians who enter the political arena not to serve the people, but to gain financial benefits, treating politics as a business investment where they expect a *"return on investment"* (*balik modal*). The expression highlights a critique of political values, which should prioritize the public interest but have been corrupted by personal ambition. The Juvenalian satire in

this sentence expresses anger toward the dishonesty and greed of politicians who use public office merely as a means to accumulate wealth.

(25:50-25:56): *"Kalau balik modalnya gimana? Balik modalnya ya enggak mikir buat balik modal sih ya..."*

This sentence strongly condemns politicians who attempt to disguise their personal profit motives behind claims that they are not seeking a *"return on investment"* (*balik modal*). On the surface, it seems that these politicians do not care about personal gain, but in reality, the statement carries a bitter irony, suggesting that most politicians are, in fact, still focused on finding ways to recoup the investments they make in their political careers.

(26:03-26:08): *"Terlalu naif kalau kita bilang pasti ada bantuan dari partai."*

This sentence delivers a direct critique of the political party system, highlighting how assistance from parties is often transactional rather than altruistic. The satire exposes the lack of transparency and loyalty within party politics, showing that candidates cannot always rely on party support. This Juvenalian satire uses sharp criticism to question the true intentions of political parties.

3. Menippean

(4:21-4:28): *"Pak Denny kan dia ini cagurnya tapi kalau mereka berdua gagal pakai Cagur lagi caleg gugur."*

This sentence features a play on words between "Cagur" (referring to a comedy group) and *"caleg gugur"* (failed legislative candidates), creating irony that reflects humor about the political world and legislative candidates. The use of the term "Cagur" not only refers to the comedy group but also serves as a satire on failures in politics. Just as in comedy, where failure often becomes a source of laughter, this sentence mocks an individual who ran for office but ultimately failed to be elected (*"gugur"*).

(7:48-8:03): *"Banyak banget artis masuk politik toh, ada musisi juga ada lawak, apa kelebihan pelawak dibandingkan artis untuk mikirin lawakan aja serius apalagi kita mikirin negara jauh lebih serius."*

This sentence blends humor with a sharp critique by contrasting the dedication needed in crafting jokes with the even greater responsibility of governing a nation. While it appears lighthearted, the statement carries a deeper message about the increasing number of entertainers entering politics, raising questions about their qualifications. By humorously implying that comedians are more serious than other celebrities because they take their work to heart, the satire subtly mocks the idea that fame or entertainment skills equate to competence in public service. This Menippean satire invites the audience to reflect on whether celebrities-turned-politicians, known more for popularity than expertise, are truly equipped to manage the serious and complex challenges of governance. It uses humor to expose the absurdity of reducing politics to celebrity appeal, blending amusement with a sharp social commentary that lingers beyond the joke itself.

(8:15-8:21): *"Karena pelawak itu kan seniman bekerja dari hati jadi kita bisa dapat lebih menyerap aspirasi-aspirasi yang dibawa."*

This sentence contains a subtle yet sharp irony in contrasting the role of comedians as artists with that of politicians or public figures who are supposed to absorb and convey the aspirations of the people. The statement that comedians, because they “*bekerja dari hati,*” are better able to capture these aspirations serves as a satire on politicians who should fulfill this duty but may fail to do so sincerely. This Mennipean satire mocks the idealism of artists compared to the often pragmatic and self-serving nature of politics. By highlighting the qualities of comedians, the sentence raises the question of whether politicians, who are meant to work for the public, have lost the ability to listen genuinely.

(10:23-10:32): *"Ngomong kayak gitu enak jenengan anak presiden, aku anak tukang tenda enggak berani."*

This sentence implies a sharp contrast between social classes, highlighting the irony of how social status significantly affects an individual's freedom to speak or act. By stating that the “*president's child (anak presiden)*” can easily say something bold while the “*anak tukang tenda*” feels hesitant, the sentence explores the injustices and social hierarchies that exist. In this Mennipean satire, there is a critique of the mindset that accepts these disparities as normal, as if status or power grants someone the right to speak more freely or boldly.

The Function of Satire in the Podcast

Satire in this podcast has several main functions. First, satire is used to convey social and political criticism, such as pointing out the instability of political parties, volatile loyalties, and pragmatic attitudes in choosing a party. Horatian satire conveys these criticisms in a relaxed tone and light humor, while Juvenalian satire highlights serious issues such as politicians who are more concerned with personal gain than serving the people in a sharper tone. Secondly, satire helps raise public awareness about issues that are often overlooked, such as transactional relationships between parties and candidates and social injustices that leave people from lower classes more limited in their speech or action. Third, satire invites listeners to reflect on everyday culture, such as pragmatic habits in politics or the phenomenon of celebrities entering government. In addition, satire also provides meaningful entertainment, making listeners laugh as well as realize important issues. The light-hearted tone of Horatian satire makes criticism easier to accept, while Juvenalian satire gives a more profound and serious impression. Finally, this satire provokes discussion by raising topics that invite listeners to think and debate, such as loyalty in politics or the ability of a leader to be elected only because of popularity. By combining humor, irony, and sharp criticism, the satire in this podcast not only entertains, but also awakens and invites listeners to think more critically.

CONCLUSION

The analysis of satirical language in Kaesang Pangarep's podcast shows that humor has a role in political discourse in Indonesia. By utilizing satirical styles such as Horatian, Juvenalian, and Menippean, the speakers in this podcast are able to convey criticism of complex political issues, ranging from political opportunism to systemic corruption. This research demonstrates how satire packaged in an engaging manner is able to provoke critical thinking while entertaining audiences.

Digital platforms, such as YouTube, have great potential in changing the way people consume and interact with political criticism. The high viewership of the podcast episodes analyzed shows that satire can be an effective tool for raising public awareness of social and political issues. Through a blend of humor and criticism, this type of content not only captures the audience's attention, but also encourages deep reflection on existing political norms and practices in Indonesia.

In addition to theoretical contributions, this research also provides important practical implications. Satire used in digital media can be a strategic tool to build people's political awareness, especially the younger generation who are more familiar with online platforms. With a non-

confrontational approach while still touching on fundamental issues, satire has the potential to influence public opinion, strengthen political engagement, and even change perceptions of certain political figures or institutions. Such content can also encourage people to be more critical in understanding political realities that are often complex and dynamic. As digital media continues to evolve, it is important to understand how satire can be utilized to encourage more inclusive and meaningful political engagement in the future.

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