



Nivedana

Jurnal Komunikasi dan Bahasa

E-ISSN: 2723-7664



@ the Author(s) 2024

Volume 5 Number 2, Juni 2024

Submitted 18 Dec 2023

Revised 6 June 2024

Accepted 24 June 2024

DOI : <https://doi.org/10.53565/nivedana.v5i2.1048>

POLITICAL SATIRE ON SOCIAL MEDIA RESPONDING TO THE CONSTITUTIONAL COURT'S DECISION ON VICE PRESIDENT AGE ELIGIBILITY FOR THE 2024 ELECTIONS

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Abstract

This research explains the political satire on Indonesian social media, focusing on the public's response to the constitutional court's decision regarding the vice president's age eligibility for the 2024 elections. Utilising Indonesia's three most prominent social media platforms, such as TikTok, Twitter, and YouTube, the research aims to unravel the various techniques for crafting and delivering political satire through visual and audiovisual media. A comprehensive analysis of 40 distinct satirical pieces was conducted to identify the different techniques. These pieces were collected using digital observation techniques across the specified platforms, supplemented by searches on Google. The methodological framework for the analysis is grounded in Buijzen and Valkenburg's (2004) typology for delivering humour. Our findings unveil a rich tapestry of satirical strategies employed by Indonesian netizens. At least seven distinct techniques were identified: irony, sarcasm, parody, puns, juxtaposition, slapstick, and metaphor. Irony emerged as the most prevalently used technique, indicating its effectiveness in nuanced political critiques. This research contributes to a deeper understanding of the interaction between humour and political discourse in the digital age, especially within the Indonesian context. It highlights the significance of satire as a powerful tool for political expression and engagement on social media.

Keywords: Political satire, social media, Indonesian politics, vice presidential age eligibility, humour techniques.

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Abstrak

Penelitian ini menjelaskan sindiran politik di media sosial Indonesia, dengan fokus pada respons masyarakat terhadap keputusan Mahkamah Konstitusi terkait batas usia calon wakil presiden untuk Pemilu 2024. Dengan menggunakan tiga platform media sosial terkemuka di Indonesia, seperti TikTok, Twitter, dan YouTube, penelitian ini bertujuan untuk mengungkap berbagai teknik pembuatan dan penyampaian satir politik melalui media visual dan audiovisual. Analisis komprehensif terhadap 40 karya satir yang berbeda dilakukan untuk mengidentifikasi berbagai teknik yang berbeda. Karya-karya ini dikumpulkan dengan menggunakan teknik observasi digital di seluruh platform yang ditentukan, dilengkapi dengan pencarian di Google. Kerangka kerja metodologis untuk analisis ini didasarkan pada tipologi Buijzen dan Valkenburg (2004) untuk menyampaikan humor. Temuan kami mengungkap beragam strategi satir yang digunakan oleh warganet Indonesia. Setidaknya ada tujuh teknik berbeda yang diidentifikasi: ironi, sarkasme, parodi, permainan kata-kata, penjajaran, slapstick, dan metafora. Ironi muncul sebagai teknik yang paling banyak digunakan, yang mengindikasikan keefektifannya dalam kritik bernuansa politik. Penelitian ini berkontribusi pada pemahaman yang lebih dalam tentang interaksi antara humor dan wacana politik di era digital, terutama dalam konteks Indonesia. Penelitian ini menyoroti pentingnya satir sebagai alat yang ampuh untuk mengekspresikan politik dan keterlibatan di media sosial.

Kata kunci: *Satire politik, media sosial, politik Indonesia, kelayakan usia wakil presiden, teknik humor*

INTRODUCTION

Satire is a particular type of humour that has two fascinating contradictions. It is both serious and not serious at the same time. It often talks about actual events, problems, and people, but in a funny way. The mix lets satire have an enormous effect on the natural world compared to other kinds of jokes, even though some people today doubt this kind of impact. The second contradiction is about how satire works; it wants to help change society for the better, but it does this by making fun of things and using clever insults (Caron, 2021). Meanwhile, political satire is a form of criticism that uses irony, exaggeration, ridicule, and other comedic techniques to criticise political figures, policies, events, and the overall political climate. It often aims to expose the political sphere's absurdities, contradictions, and shortcomings. The role of political satire is generally accepted as a means of speaking truth to power and challenging the power structure or establishment, especially in cultures where confronting political leaders through customary outlets is difficult (Tesnohlikova, 2021). In today's digital society, people tend to share their voices using political satire through social media since it is more flexible and widely reaches a broader audience.

Social media, encompassing digital platforms and technologies, has fundamentally altered the landscape of communication and information dissemination. These platforms are not just tools for interaction but spaces for information sharing, global connectivity, and community building

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among users (Calude, 2023). Social media enable users to create and engage with diverse content, shaping opinions and facilitating discourse. In Indonesia, the influence of social media is particularly pronounced. Platforms like TikTok, YouTube, Instagram and Twitter have become an alternative to traditional news sources, especially among the younger generation, offering diverse perspectives that contrast traditional media outlets (Karimah, 2021). These roles are significant in the Indonesian context, given the country's high usage of social media for news among Indonesia's diverse demographic, with a large young population increasingly relying on social media for news. Social media also plays a significant role in political discourse and activism. It has become a tool for activists to engage with the public and disseminate information (Johansson, 2016).

Social media's evolution into a critical tool for political engagement marks a significant shift in how political parties and activists interact with the public. These platforms have transformed traditional methods of information dissemination and support mobilisation. Political entities now use social media to rapidly spread their messages, policies, and campaign updates (Saraswati, 2018). It also allows for more interactive and direct engagement with the electorate, providing a space for immediate feedback and discourse. The accessibility and reach of social media mean that political messages can now resonate with a broader and more diverse audience, including those traditionally less engaged in politics. Social media was a critical factor in the 2014 and 2019 presidential elections, influencing public opinion and political campaigning.

The Indonesian general election 2024 is a crucial event in Indonesia's political calendar. This election chooses the president and vice president and members of the Indonesian parliament and other legislative bodies at provincial and regional levels. The candidate of the president and vice president run as a pair, and a coalition of political parties usually backs them up. For the 2024 election, three main pairs are running for these top positions. The first team is Anies Baswedan and Muhaimin Iskandar, the second pair is Prabowo Subianto and Gibran Rakabuming Raka, and the third is Ganjar Pranowo and Mahfud M.D, aiming for the roles of President and Vice President, respectively (Taufani, 2023).

The controversy centres around a decision by the Indonesian constitutional court, which appears to make a notable exception, allowing President Joko Widodo's eldest son, Gibran Rakabuming Raka, to run for vice president in the 2024 election. Usually, candidates must be at

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least 40 years old, but Raka, currently 36 and serving as the mayor of Surakarta, falls short of this age requirement. However, the court ruled that younger candidates already held elected regional office were eligible to run. This decision sparked discussions suggesting that President Widodo, often referred to as Jokowi, is attempting to maintain his influence after his term by backing Defence Minister Prabowo Subianto as his successor, with his son, Raka, as the vice-presidential candidate. This move follows a proposal in early April by the Partai Solidaritas Indonesia to lower the minimum age requirement for vice-presidential candidates from 40 to 35 years (Muhid, 2023).

This situation is causing concern about the potential influence of President Jokowi on Indonesia's democratic processes. People are apprehensive about the role of the chief justice of the court, Anwar Usman, who is related to Jokowi as his brother-in-law, and whether he might be involved in these decisions. There is a growing fear that if family ties become a significant factor in politics, it could be a regression for Indonesia, which is the world's third- largest democracy and has made significant progress in moving away from the nepotistic practices that were prevalent during the era of Suharto, a former leader known for favouring his relatives and close associates. President Jokowi, despite being famous and having focused on economic growth and attracting major investments, is not eligible for a third term (Guardian., 2023).

According to (Buijzen, M., & Valkenburg, 2004), there are 41 techniques for delivering humour in media audiovisual media. However, in this paper, as the initial categorical for the analysis, the writer only employs the only describe major techniques such as irony, sarcasm, exaggeration, parody, puns and wordplay, understatement, juxtaposition, slapstick humour, satirical analogies, and recontextualisation.

Table 1. Techniques for delivering humour

Techniques	Description
Irony	This involves saying the opposite of what is meant, often to highlight contradictions or absurdities in political situations or statements.
Sarcasm	Similar to irony but often sharper and more cutting, sarcasm is used to mock or convey contempt for political figures or policies.
Exaggeration	Overstating certain aspects of a situation, policy, or personality trait can highlight the ridiculous elements of politics. For instance, a politician's minor gaffe might be exaggerated to an absurd degree to highlight their incompetence.

Parody	This involves imitating the style or manner of a politician, political event, or policy to make fun of it. Parody is often used in sketch comedy and online videos.
Puns and Wordplay	Pun comes from the surprise of linking unrelated meanings or sounds cleverly and often amusingly.
Understatement	Deliberately downplaying a situation can be as effective as exaggeration, especially to point out the lack of attention or reaction to significant political issues.
Juxtaposition	Placing two contrasting ideas, images, or statements can highlight the discrepancies or absurdities in political rhetoric or policy.
Slapstick Humour	Though less common in purely political satire, physical humour and slapstick can add a visual element to the satire, especially in televised or live performances.
Satirical Analogies	Satirists can use analogies and metaphors to highlight their points by comparing political events and unrelated or absurd situations.
Recontextualization	Taking political statements or situations and placing them in a <u>different context can expose their absurdity or hypocrisy.</u>

The essence of political satire lies in its ability to simplify and make engaging complex or controversial political issues more accessible to the public (Semenenko, 2021); (Simpson, 2003) Wrapping serious commentary in humour encourages viewers to think critically about the political landscape, prompting reflections on the nature of governance, policy-making, and societal norms. The domain of political satire has increasingly attracted scholarly attention. For example, (Sujoko, 2020) explores how satire in political communication effectively critiques 2019 presidential and vice presidential candidates without overstepping cultural and political boundaries. (Paramita, 2018) also contributes to this field by analysing how direct satire is prominently featured in American political cartoons. This study notes explicitly the prevalence of comics in delivering satirical messages critiquing figures like Donald Trump for perceived dishonesty and irresponsible policies. (Nugraha, 2002) identified Indonesian political humour from the linguistics perspective and found that political satire and parody are common themes in online media. Therefore, this research aims to explore the model of political satire by investigating the technique used by Indonesian netizens to create political satire responding to the current political issue of a controversial constitutional court decision on the vice president's age eligibility.

METHOD

This study employed a descriptive qualitative methodology to explore the humour techniques used by Indonesian netizens to express their political voice via social media platforms. A qualitative approach was selected to enable detailed data analysis, focusing on identifying emerging patterns manifesting in distinct linguistic formulations (Creswell, J. W., & Creswell, 2023). This approach is particularly suited to the study's objective of delineating the nuances of humour used in political discourse on social media (Simeonova, B., & Galliers, 2023). The primary data were taken from YouTube, TikTok, and Twitter (X), which were selected for their popularity in Indonesia. These platforms are widely used and key spaces where users engage in political discourse. The data collection period spanned from 01-20 November 2023. Specific keywords and hashtags, such as *#pamanMK*, *#anakharamkonstitusi*, *#mahkamahkeluarga*, and *#kamimuak*, were employed to gather the relevant data. These hashtags and keywords were instrumental in locating content that aligned with the study focus. The study used the typology proposed by (Buijzen, M., & Valkenburg, 2004) to analyse humour techniques within these discourses. This typology serves as a tool for categorising and understanding the various humour strategies employed by Indonesian netizens in their political discourse.

RESULT AND DISCUSSION

The findings of this study offer a revealing look into how Indonesian netizens craft political satire on social media, particularly in response to the Constitutional Court's decision on vice presidential age eligibility for the 2024 elections. Seven predominant techniques emerged as key tools in their satirical collection: irony, sarcasm, parody, puns and wordplay, juxtaposition, slapstick humour, and satirical analogies. Each technique serves a distinct purpose in political satire, allowing netizens to convey their critique and perspectives effectively. Table 2 shows the occurrence of each technique, providing a clear indication of their respective frequencies. This tabulation not only underscores the prevalence of these techniques but also offers insights into the preferred modes of expression among Indonesian netizens when engaging in political discourse. The variety and frequency of these techniques reflect the creativity and engagement of the Indonesian online community in political matters, demonstrating how humour serves as a powerful vehicle for expressing dissent and critique in a digital space.

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Table 2. The frequencies of humour techniques used to create political satire

No	Techniques of humour	Number of occurrences	Percentage
1	Irony	13	32.5%
2	Sarcasm	11	27.5%
3	Parody	4	10.0%
4	Puns and wordplay	7	17.5%
5	Juxtaposition	2	5.0%
6	Slapsticks humour	1	2.5%
7	Satirical Analogies	2	5.0%
	Total	40	100%

Irony

The first technique we found is irony, as shown in Figure 1. Irony is a form of comedy that arises from contradictions between expectations and reality. It often involves presenting a situation where the outcome is contrary to what would typically be expected. This is reflected in the expression "*Mahkamah Keluarga*" (Family court) for replacing "Mahkamah Konstitusi" (Constitutional Court). It critiques the intervention of political power to the judicial system by likening it to a family-run operation rather than a formal, impartial institution. The irony lies in the contradiction of the impartiality expected of a judicial body ("Mahkamah") with the informal, personal, and potentially biased nature of family dynamics ("Keluarga"). It might imply that decisions within the judicial system are influenced by personal relationships (Nepotism) and family ties rather than legal principles and objective fairness. This is ironic because a court or judicial body is expected to epitomise impartiality and fairness.

Figure 1. Example of irony



Sarcasm

Figure 2 illustrates the second technique explored in this study, sarcasm. Sarcasm is a type of humour that is often characterised by sharp, biting, or cutting remarks, where the literal meaning of the words is the opposite of the intended message. The key aspect of sarcasm is that the speaker says something but means another, usually the opposite, and this contrast is what produces the humorous effect. In the context of this satire, Indonesian netizens used the expression *"Terimakasih Paman, Ponakanmu Bisa Maju Jadi Cawapres"* (Thank you, uncle, your nephew can now run for vice president), which exemplifies this technique. This phrase obviously expresses gratitude to an "uncle" for enabling a "nephew" to become a vice-presidential candidate. However, the sarcasm becomes apparent as it hints at the underlying notion that this advancement is rooted not in merit qualifications but in familial ties. The "thank you" is not genuine gratitude but a sarcastic way of criticising how personal relationships influence political opportunities, pointing to the issue of nepotism in political success. The sarcastic thanks mock the situation where family connections, rather than democratic processes, determine political candidacy.

Another expression of sarcasm is *"Harta yang paling berharga adalah paman di MK"* (The most valuable treasure is an uncle in the Constitutional Court). This statement sarcastically suggests that having a relative in a high judicial position, like the Constitutional Court, is more valuable than other forms of wealth. It was a critique of how familial connections are perceived as more beneficial than qualifications or integrity in achieving success. The Constitutional Court is supposed to symbolise justice. The sarcastic remark that the "most valuable treasure" is to have a familial connection within this institution highlights a perceived paradox where connections may be more important than legal principles or fairness. Figure

2. Example of sarcasm



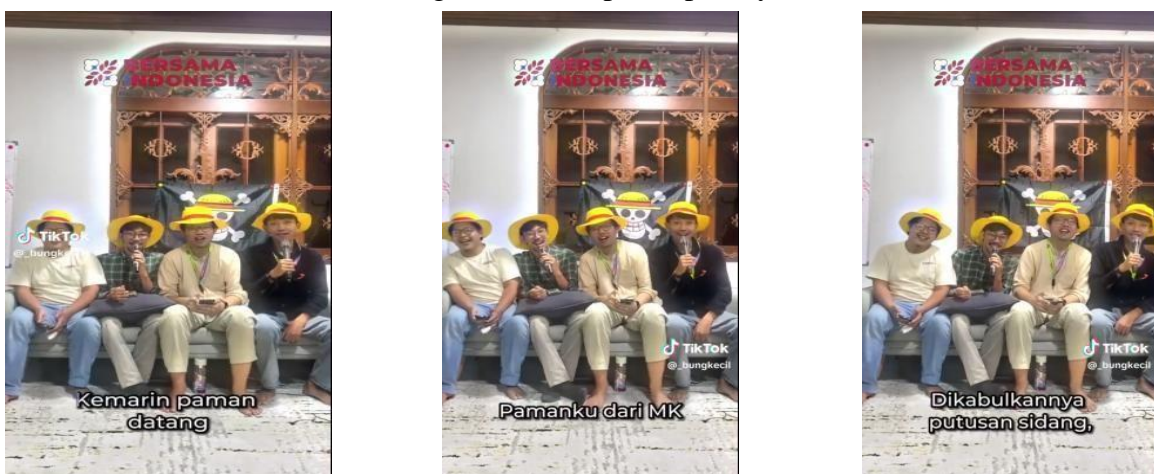
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Parody

The third technique analysed in this research is parody. This comedic form often involves imitating the style, characteristics, or content of a particular work, genre, author, or artist, often for comedic effect. Parody is widespread across various mediums, including music and song. A notable example of parody in this context is the adaptation of the well-known children's song shown in Figure 3, "Paman Datang." The lyrics are humorously altered to *"Kemarin paman datang, Pamanku dari MK, Dikabulkannya putusan sidang ku bisa nyalon sekarang juga, bercerita paman tentang kantornya dibawah ketek penguasa,"* (Yesterday, my uncle came, my uncle from the MK, He approved the decision, now I can run for office, my uncle talks about his office under the armpit of the rulers). These revised lyrics playfully insinuate that having a relative in the Constitutional Court ("Pamanku dari MK") might directly influence one's political journey (*"ku bisa nyalon sekarang juga"*), subtly critiquing how personal connection affects a judicial decision. Moreover, the phrase describing the MK as "under the armpit of the rulers" parodies the idea of judicial independence, implying that the court is controlled by political powers, which contradicts the expected impartiality of a judicial institution. The exaggerated narrative of an uncle in a high position facilitating political ambitions is typical of parody. It uses this exaggeration to create a humorous effect while critiquing the underlying issue of nepotism and corruption. Using a known song's melody or structure to convey political commentary is a classic element of parody. It captures the audience's attention through familiarity while delivering a satirical message about current political affairs.

Figure 3. Example of parody



Puns and Wordplay

The humour in a pun comes from the surprise of linking unrelated meanings or sounds cleverly and often amusingly. Puns are a popular form of linguistic humour because they require creativity and a good understanding of language and its nuances. The expression in Figure 4, "Dari bapak, oleh paman untuk Gibran" (From father, by uncle, for Gibran)"can be interpreted as a pun, carries a layered meaning that plays on family relationships and their perceived influence in political succession. The phrase cleverly uses familial terms—father and uncle—to imply political patronage or nepotism. The pun is on the dual meaning of these terms, referring to their literal family roles and symbolic roles in facilitating political careers. It's a witty way to comment on how political power might be passed down or influenced within families. The pun becomes even more pointed if this phrase references specific individuals in Indonesian politics. It implies that political positions are distributed within a family or close-knit group, rather than based on a democratic process or meritocracy. Including "Gibran" at the end of the phrase can be seen as a direct nod to Gibran Rakabuming Raka, the son of Indonesian President Joko Widodo, especially if this phrase is used when discussing his political career. The pun lies in the suggestion that his political journey is a family affair orchestrated by his father and 'uncle' (The Head of the Constitutional Court).

Figure 4. Example of puns and wordplay



Juxtaposition

Juxtaposition humour arises from placing two contrasting elements close together in a way that highlights their differences humorously or ironically. This form of humour relies on the

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unexpected pairing of these elements, creating an absurd contrast that can elicit laughter or amusement. The expression in Figure 5, "2014 Kekuasaan Untuk Rakyat, 2023 Kekuasaan Untuk Anak" (2014 power for the people, 2023 power for the son) in Indonesian politics creates a stark contrast between two different political narratives or promises over time. The phrase juxtaposes the political ideology or promise of 2014, which presumably focused on democracy and empowering the people ("kekuasaan untuk rakyat"), with the situation in 2023, where power is implied to be concentrated or handed over to a family member or 'child' ("kekuasaan untuk anak"). This shift from democratic ideals to familial or nepotistic tendencies is highlighted through this contrast. By placing these two contrasting statements side by side, the expression critiques the evolution of the political power dynamics of Joko Widodo in Indonesia. It implies a deterioration or shift from democratic principles towards more familial power control. The juxtaposition also highlights a sense of disappointment or betrayal among the populace. The implied promise of power to the people in 2014, set against the reality of power being in the hands of a specific individual or family in 2023, underscores feelings of disillusionment with the political process. This expression also reflects on the nature of political promises and how they can change over time, questioning the integrity and reliability of such commitments.

Figure 5. Example of Juxtaposition



Slapstick humour

Slapstick humour is a form of comedy characterised by exaggerated physical activity that exceeds the boundaries of normal physical comedy. This style of humour is marked by its physicality and often involves characters getting into absurd and physically impossible situations.

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Figure 6 provides dialogue that involves elements of slapstick humour, a form of comedy that emphasises physical actions, particularly clumsy, exaggerated, or violent interactions, for a humorous effect. The dialogue you've described features exaggerated physical actions (slapping) combined with playful and humorous verbal exchanges between the characters, characteristic of slapstick. Gibran advises Prabowo to stop "dancing around like a silly person" is a playful jab, potentially mocking or critiquing Prabowo's behaviour. Prabowo's immediate and exaggerated response, a slap, turns this verbal sparring into a physical and comical action. Slapping is an over-the-top, slapstick element, especially in a political context. It is unexpected and absurd, especially considering the serious nature of political discourse. Gibran's comeback, likening Prabowo to be only "Fatman" (a man with a fat body), not "Batman" without the help of his "uncle and father" -his uncle (the head of Indonesian constitutional court) and his father (Indonesian president)- followed by slapping Prabowo, adds to the slapstick nature. It is a humorous role reversal where Gibran, initially the recipient of the slap, now delivers one himself, creating a back-and-forth physical comedy routine.

Figure 6. Example of slapstick humour



Satirical Analogies

Satirical analogies are a form of humour that involves comparing two seemingly unrelated things to highlight the absurdity, hypocrisy, or irony in a situation, person, or social norm. This type of humour is often used in satire, where the goal is to entertain and critique or make a statement about political, social, or cultural issues. The analogies lie in this expression shown in the video (Figure 7).

Kalau nyalon wakil presiden saja disahkan meskipun belum cukup umur asalkan sudah punya pengalaman memimpin, logikannya, boleh dong bikin SIM meskipun belum cukup umur, asalkan sudah berpengalaman berkendara,

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atau misalnya nikah dibawah umur, 12 tahun, 13 tahun, boleh secara negara asalkan sudah punya pengalaman, cuman agak bingung nih, kalau ngetes pengalaman bikin SIM ya ngetesnya naik motor, naik mobil, kalau nikah dibawah umur ngetesnya? Masa naik. . . ah sudahlah. .

(If being a vice-presidential candidate is authorised even though he is not mature enough, as long as one has leadership experience, then by that logic, it should be okay to get a driver's license even if you are underage, as long as you have driving experience, right? or, for example, getting married underage, at 12 or 13 years, should be allowed by the state as long as you have experience. But I am a bit confused here, if testing experience for making a driver's license involves testing by riding a motorcycle or driving a car, then what about testing for underage marriage? What are they supposed to ride... ah, never mind...)

This expression provided a satirical analogy that compares the approval of an underaged vice-presidential candidacy, provided the candidate has leadership experience and other scenarios where age requirements are typically strict, like obtaining a driver's license or marriage. This satirical analogy critiques and highlights the absurdity of the logic applied to the political decision. The analogy starts by comparing the political leniency given to an underaged vice-presidential candidate with the idea of allowing underaged individuals to obtain a driver's license or to marry, as long as they have experience in driving or, humorously implied, in romantic relationships.

This comparison is intentionally absurd, aiming to point out the inconsistency and potential ridiculousness of the political decision. The analogy exaggerates these scenarios to highlight the absurdity of applying similar logic in different contexts. It questions the rationale of bypassing age requirements based solely on experience. For instance, suggesting that an underaged individual could be allowed to marry or get a driver's license just because they have "experience" is a deliberate exaggeration to mock the original political decision. The speaker humorously trails off when discussing the test of experience for underage marriage, hinting at sexual implications but leaving it unsaid ("*Masa naik. . . ah sudahlah. . .*"). This not only adds a layer of humour but also serves to provoke thought and emphasise the inappropriateness of the compared scenarios.

Figure 7. Example of satirical analogies



CONCLUSION

In conclusion, this research provides significant insights into political satire on Indonesian social media, particularly in response to the Constitutional Court's ruling on vice presidential age eligibility for the 2024 elections. The research highlights the critical role of satire as more than just a source of entertainment; it emerges as a potent medium for voicing political opinions and rights. By employing Buijzen and Valkenburg's typology for delivering humour, the study sheds light on the sophisticated ways comedy intertwines with political discourse. The findings of this study underscore the importance of satire as a dynamic tool for political expression and engagement on social media, especially in the Indonesian context. Overall, this research enriches our understanding of the interplay between humour and political discourse in the digital era. It reveals how satire serves not only as a reflection of public sentiment but also as a means of shaping and influencing it, demonstrating the power of humour in commenting on and impacting political issues and public opinion.

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 Volume 5, Number 2, Juni 2024 / nivedana@radenwijaya.ac.id

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