



## Nasihahu Ila Iblis: Mustafa Momari's Style of Speech, Clever and Poignant Satire on YouTube

Andri Sang Putra<sup>1\*</sup>, Abdul Basid<sup>2</sup>

<sup>1,2</sup>Arabic Language and Literature Study Program Maulana Malik Ibrahim State Islamic University  
Malang, Indonesia.

Correspondence Address: 220301110041@student.uin-malang.ac.id

Received: 17-11-2025

Revised: 30-12-2025

Accepted: 31-12-2025

### Abstract

This study examines the use of satirical language in the YouTube clip “Mustafa Momari Nasihahu Ila Iblis,” a digital performance that combines satirical language with sharp socio-political messages. Interest in this topic is driven by the growing popularity of YouTube as an alternative platform for political expression in the Arab world. Creators use satire to implicitly criticize those in power through multimodal communication. The main objectives of this study are to identify the types of satirical language used, examine the context of its development, and describe its role in the development of socio-political commentary. Data were collected through a qualitative descriptive approach and stylistic analysis, based on Gorys Keraf's theory of satirical language, to identify satirical utterances. The results of the analysis show that there are six types of satire: irony (6 data), cynicism (7), sarcasm (9), satire (5), innuendo (5), and antithesis (3). Sarcasm was identified as the most dominant type. These findings confirm that Momari's satirical style is effective in criticizing Saudi Arabian leadership and various socio-political issues in the Arab-Islamic world. This study contributes to Arabic language studies by demonstrating the relevance of stylistics in explaining contemporary digital language. Future research should focus on developing multimedia analysis or cross-platform comparisons to gain deeper insights into the function of satirical language styles and the role of satire in digital political communication.

**Keywords:** Language Style, Mustofa Momari, Satire, Youtube

### ملخص

تتناول هذه الدراسة استخدام اللغة الساخرة في مقطع يوتيوب بعنوان “مصطفى مومري ناصيحه إلى إبليس”، وهو عرض رقمي يجمع بين اللغة الساخرة والرسائل الاجتماعية والسياسية الحادة. وينبع الاهتمام بهذا الموضوع من تزايد شعبية يوتيوب كمنصة بديلة للتعبير السياسي في العالم العربي. يستخدم المبدعون الساخرة لانتقاد من هم في السلطة بشكل ضمني من خلال التواصل متعدد الوسائط. وتتمثل الأهداف الرئيسية لهذه الدراسة في تحديد أنواع اللغة الساخرة المستخدمة، ودراسة سياق تطورها، ووصف دورها في تطور التعليقات الاجتماعية والسياسية. تم جمع البيانات من خلال نهج وصفي نوعي وتحليل أسلوب، استنادًا إلى نظرية غوريس كيراف للغة الساخرة، لتحديد العبارات الساخرة. تظهر نتائج التحليل أن هناك ستة أنواع من الساخرة: التناقض (6 بيانات)، الساخرة (7)، الساخرة (9)، الساخرة (5)، التلميح (5)، والتناقض (3). تم تحديد الساخرة على أنها النوع الأكثر شيوعًا. تؤكد هذه النتائج أن أسلوب مومري الساخر فعال في انتقاد القيادة السعودية ومختلف القضايا الاجتماعية والسياسية في العالم العربي الإسلامي. تساهم هذه الدراسة في دراسات اللغة العربية من خلال إثبات أهمية علم الأسلوب في تفسير اللغة الرقمية المعاصرة. وينبغي أن تركز الأبحاث المستقبلية على تطوير تحليل الوسائط المتعددة أو المقارنات عبر

المنصات المختلفة للحصول على رؤى أعمق حول وظيفة أساليب اللغة الساخرة ودور السخرية في التواصل السياسي الرقمي.

الكلمات المفتاحية: أسلوب اللغة، الهجاء، مصطفى المعمرى، يوتيوب

© 2026 Andri Sang Putra, Abdul Basid



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

## Introduction

Mustafa Momari is known as a comedian from Yemen. His name has recently been highlighted on several social media platforms, including YouTube, TikTok, and others. This is mainly due to his critical song titled “The Israeli Dream.” This song describes the Zionist group's ambition to build their own country, Greater Israel, and is also a satire aimed at Arab and Islamic leaders for their silence on the Palestinian situation. On his YouTube channel, Mustafa Momari often posts videos containing criticism and satire, one of which is titled “Nasihahu Ila Iblis” (Advice to the Devil). The use of YouTube as a medium for political criticism is supported by Arnesson & Grandien, who reveal that creators utilize the influencer genre and audio-visual techniques to build political authenticity while establishing relationships with their audience.<sup>1</sup> The increasing popularity of social media platforms such as Instagram, YouTube, and Twitter has given rise to a variety of digital conversations that integrate various elements, such as natural language, facial expressions, body movements, and voice intonation.<sup>2</sup> This is in line with the research by Steffan et al., who created a tool to analyze how political candidates are portrayed through various means such as images, videos, text, sound, and other visual elements. This research shows that the political and media systems influence the audience's views and assessments.<sup>3</sup>

Mustafa Momari uses his YouTube channel as a means to convey opinions, ideas, criticism, satire, and other content in an engaging language and style, delivered with humor. This is supported by Ahmed & Masood, who show that memes can bridge political cynicism with online political participation, especially in mobilizing highly cynical or previously unengaged users.<sup>4</sup> Additionally, Rezeki et al., identify that internet memes in political discourse function with (de)legitimization strategies, using irony and moral evaluation as rhetorical tools.<sup>5</sup> According to Damayanti et al.,

<sup>1</sup> Johanna Arnesson and Christina Grandien, “Behind-the-Scenes of the Parliament: Influencer Genres and Political Authenticity on Swedish Politicians’ YouTube Channels,” *Convergence* 31, no. 1 (2025): 385–401. DOI: <https://doi.org/10.1177/13548565241260486>

<sup>2</sup> Farman Ali Jaiteg Singh, Kamalpreet Singh Bhangu, Abdulrhman Alkhanifer, Ahmad Ali AlZubi, “Quantum Neural Networks for Multimodal Sentiment, Emotion, and Sarcasm Analysis,” *Alexandria Engineering Journal* 124 February (2025): 170–87. DOI: <https://doi.org/10.1016/j.aej.2025.03.023>

<sup>3</sup> Dennis Steffan, Maria Elizabeth Grabe, and Umberto Famulari, “Multinational and Multimodal Character Framing of Political Candidates in Online News: Do Political and Media System Classifications Matter?,” *International Journal of Press/Politics* 31, no. 3 (2024): 5–27. DOI: <https://doi.org/10.1177/19401612241285665>

<sup>4</sup> Saifuddin Ahmed and Muhammad Masood, “Breaking Barriers With Memes: How Memes Bridge Political Cynicism to Online Political Participation,” *Social Media and Society* 10, no. 2 (2024): 2–12. DOI: <https://doi.org/10.1177/20563051241261277>

<sup>5</sup> Tri Indah Rezeki, Rakhmat Wahyudin Sagala, and Rabukit Rabukit, “From Humour to Impact: Internet Memes in Political Discourse through (de)Legitimization,” *Evolutionary Studies in Imaginative Culture*, 2024, 746–62. DOI: <https://doi.org/10.70082/esiculture.vi.788>

YouTube has become one of the main platforms used to convey various messages, including political issues, amid the rapid development of social media in the digital era.<sup>6</sup> Thus, the video titled “Nasihahu Ila Iblis” by Mustafa Momari caught the public's attention with its unique style of language and sharp satire on socio-political issues. This phenomenon reflects a broader trend in digital political communication, where creators use humor, satire, and multimodal elements to criticize those in power.<sup>7</sup>

In this context, language plays an important role as a system of sound symbols or a tool used by humans for communication purposes.<sup>8</sup> In other words, this can be realized through the concepts of grammar, language level variation, intonation, and style selection,<sup>9</sup> as explained Rahmawati & Mulyani Language is used as a communication tool that has different purposes, depending on the speaker and the listener.<sup>10</sup> The language style chosen by a speaker or talker not only functions as a means of communication, but also as a means of expressing ideas, emotions, and worldviews.<sup>11</sup> Sarcasm is a figurative language style that conveys a meaning contrary to its denotative meaning.<sup>12</sup> Sarcasm usually aims to provide criticism, reprimands, or even humor with the hope of influencing the thoughts or actions of others without using words that are too direct. The style of sarcasm is a form of communication that contains criticism, ridicule, or reproach with the aim of creating a certain impression and influencing the listener or reader. Sarcasm is conveyed through indirect expressions, so that it is able to convey the message subtly but still have an impact on the audience.<sup>13</sup>

The purpose of this study is to identify and analyze the forms of satirical language used by Mustafa Momari in the video Nasihahu Ila Iblis using Gorys Keraf's stylistic framework. This study will also explain how each type of satirical language style is constructed through verbal and multimodal elements in the video, as well as reveal its rhetorical and socio-political functions in conveying criticism of the issues raised. With these objectives, this study is expected to contribute to

---

<sup>6</sup> Nurul Suci Damayanti et al., “Penggunaan Gaya Bahasa pada Tuturan-Tuturan Mengenai Isu Politik pada Youtube Mata Najwa,” *ALINEA: Jurnal Bahasa, Sastra dan Pengajarannya* 4, no. 2 (2024): 201–11. DOI: <https://doi.org/10.58218/alinea.v4i2.930>

<sup>7</sup> Sama Khosravi-Ooryad, “Memeing Back at Misogyny: Emerging Meme-Feminism, Visual Tactics, and Aesthetic World-Building on Iranian Social Media,” *Feminist Media Studies* 24, no. 5 (July 3, 2024): 984–1003. DOI: <https://doi.org/10.1080/14680777.2024.2319423>; Tri Indah Rezeki, Rakhmat Wahyudin Sagala, and Rabukit Rabukit, “From Humour to Impact: Internet Memes in Political Discourse through (de)Legitimization”; Mohamed A. Galal et al., “Arabic Sarcasm Detection: An Enhanced Fine-Tuned Language Model Approach,” *Ain Shams Engineering Journal* 15, no. 6 (2024): 102736. DOI: <https://doi.org/10.1016/j.asej.2024.102736>

<sup>8</sup> Nailul Izzah, M Agus Mushodiq, and Muhammad Syaifullah, “Semantics of Lexicology in the Study of Arabic Phonemes and Lexemes,” *Mantiqutayr: Journal of Arabic Language* 1, no. 1 (2021): 71–84. DOI: <https://doi.org/10.25217/mantiqutayr.v1i1.1327>

<sup>9</sup> Fitria Fitria et al., “Analisis Gaya Bahasa Pembelajaran Bahasa Arab Sebagai Bahasa Asing: Studi Kasus pada Alumni Pesantren dan Non Pesantren,” *Mantiqutayr: Journal of Arabic Language* 4, no. 1 (2024): 313–34. DOI: <https://doi.org/10.25217/mantiqutayr.v4i1.4074>

<sup>10</sup> W. Rahmawati, S. A., & Mulyani, *An Analysis of Satirical Forms and Functions in Tekotok's YouTube Content, Totobuang*, vol. 12, 2024, 71–88. DOI: <https://doi.org/10.26499/tbng.v10i2.515>

<sup>11</sup> Sijie Li Ananda Wahyu Puspa Widuri, Syihabul Khoir, Darni, Vira Yunita, “Analisis Stilistika Antologi Puisi Li Bai dan Sudi Yatmana: Teori Northrop Frye,” *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya* 7, no. 3 (September 13, 2024): 537–50. DOI: <https://doi.org/10.30872/diglosia.v7i3.983>

<sup>12</sup> Tamim Mulloh, Ade Destri Deviana, and Muhammad Ridho Naufal, “Satire: Sindiran Humor Dalam Naskah Drama Arab,” *Mantiqutayr: Journal of Arabic Language* 4, no. 1 (December 6, 2023): 21–36. DOI: <https://doi.org/10.25217/mantiqutayr.v4i1.4000>

<sup>13</sup> Nurwafiqah Amirah Budi, Sitti Aida Aziz, and Siti Suwadah Rimang, “Gaya Bahasa Sindiran pada Media Sosial,” *Jurnal Sinestesia* 13, no. 1 (2023): 163–74. <https://sinestesia.pustaka.my.id/journal/article/view/309>

the development of digital stylistics studies in Arabic. It will also add insight into the dynamics of language in contemporary political discourse in the Arab world.

This research is interesting and novel for at least three reasons: (1) it applies Keraf's classical stylistic theory to contemporary digital discourse, especially Arabic-language discourse; (2) it analyzes the style of sarcasm in highly viral and influential YouTube content; and (3) it reveals how humor, sarcasm, and multimodality are used as strategies for political criticism in the digital public sphere. This is because language style does not usually occur by chance, but is shaped by speakers as a result of consistent choices regarding linguistic means in accordance with socio-communicative goals, conditions, political situations, and communication content.<sup>14</sup> Thus, this study not only enriches the stylistics literature, but also broadens our understanding of the dynamics of language in digital political communication.

In a literary or non-literary work, style is the way an author expresses their thoughts and feelings through words. Style reflects a person's thoughts. Style describes the way a person speaks and writes.<sup>15</sup> Tarigan explains that style is a form of rhetoric that aims to influence readers or listeners through the effective use of words. The use of distinctive style of language is a distinguishing feature of an author.<sup>16</sup> According to Keraf, style of language is a distinctive form of expressing thoughts through language, which reflects the character and personality of the writer or language user. One style of language that is often used is satire.<sup>17</sup> Hasanah et al. states that satirical style is used to convey criticism or ridicule towards someone or a situation, either directly or indirectly.<sup>18</sup>

Research on stylistics, particularly the style of sarcasm, has been conducted extensively and with various approaches. For example, research by Novalia et al. found three implicature functions in the Pojok Mang Usil discourse, namely sarcasm, criticism, and a combination of both.<sup>19</sup> Research by Kamal et al. developed a BiLSTM-based BiSAT model to detect sarcasm in short texts, equipped with 13 additional features to improve accuracy.<sup>20</sup> Research by Madenga, shows that satirists who imitate journalistic aesthetics not only mock censored government media but also act as conveyors of alternative information.<sup>21</sup> Research by Fadilah and Wijayanto identified four types of sarcasm and

---

<sup>14</sup> Myroslava Fabian, *Stylistics: Theory and Practice Part I* (Košice: Department of British and American Studies STYLISTICS, 2021), 5-96. <https://unibook.upjs.sk/img/cms/2021/FF/stylistic-theory-and-practice-part-1>

<sup>15</sup> Arina Isti'annah, *Linguistics for Literary & Non-Literary Texts : Linguistics for Literary*, (Yogyakarta: Fakultas Sastra, Universitas Sanata Dharma, 2020), hlm. 201-213. <https://share.google/yoExv8UAKA467Jna6>

<sup>16</sup> Elisafitri Eli, Umi Kholidah, and Dessy Saputry, "Gaya Bahasa Pada Novel 'Bara Dalam Jelaga' Karya Napermana," *Edukasi Lingua Sastra* 22, no. 1 (2024): 13–22. DOI: <https://doi.org/10.47637/elsa.v22i1.1099>

<sup>17</sup> Zahwalia Sabrina, N., Saniro, R. K. K., Harahap, A. L., Aditia, F., Fit, A., "Penggunaan Kalimat Sarkasme Bem Fisip Unair Melalui Karangan Bunga Dalam Kritik Sosial," *Diksatrasia: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia* 9, no. 1 (2025): 1–23. DOI: <http://dx.doi.org/10.25157/diksatrasia.v9i1.17010>

<sup>18</sup> Elva Riezky Maharany Afrilian Nur Hasanah, Ari Ambarwati, "Analisis Gaya Bahasa Dalam Novel Kelomang Karya Qizink La Aziva," *Jurnal Penelitian, Pendidikan, dan Pembelajaran* 20, no. 3 (2025): 6. <https://jim.unisma.ac.id/index.php/jp3/article/view/26734/20204>

<sup>19</sup> Maulida Rizka Novalia, Siti Junawaroh, and Gita Anggria Resticka, "Analisis Fungsi Implikatur Wacana Pojok Mang Usil Sebagai Sarana Sindiran Dan Kritik Menjelang Pemilu," *HUMANIKA* 31, no. 2 (December 10, 2024): 116–25. DOI: <https://doi.org/10.14710/humanika.v31i2.64068>

<sup>20</sup> Ashraf Kamal, Muhammad Abulaish, and Jahiruddin, "Contextualized Satire Detection in Short Texts Using Deep Learning Techniques," *Journal of Web Engineering* 23, no. 1 (2024): 27–52. DOI: <https://doi.org/10.13052/jwe1540-9589.2312>

<sup>21</sup> Florence Zivaishe Madenga, "Mimicking Power: Visualising Satire as Journalism in Zimbabwe," *European Journal of Humour Research* 12, no. 3 (2024): 9–35. DOI: <https://doi.org/10.7592/EJHR.2024.12.3.930>

five purposes of its use by netizens on Instagram, including sophistication and evaluation.<sup>22</sup> Meanwhile, research by Fitria and Ma'ruf analyzed the style of language in the Ancur Podcast, finding the use of metaphors and euphemisms with the main motivation of conveying scholarship information.<sup>23</sup> Research by Ananto et al. noted the dominance of cynicism (47.72%) in YoyikLembayung's poetry collection *Sajak Orang Biasa*.<sup>24</sup> Finally, research by Apriansah et al. identified seven forms of figurative language, such as personification and irony, in various texts.<sup>25</sup>

This study uses Gorys Keraf's stylistics theory as the main framework for analyzing and understanding the style of language in Mustafa Momari's videos. Stylistics is closely related to style.<sup>26</sup> This theory emphasizes the use of language that appears in the form of satire, criticism, and advice. In general, stylistics is understood as the analysis of the linguistic system in a work or non-work to interpret its characteristics and overall meaning, as well as a study that distinguishes the characteristics of one language system from another.<sup>27</sup> So, simply put, stylistics can be defined as the study of language style.<sup>28</sup> According to Keraf, language style, also known as style, comes from the Latin word *stilus*, which is a tool used to write on wax tablets. From a linguistic point of view, language style is the way a person uses language. Therefore, language style can be defined as a distinctive technique in conveying thoughts through language that reflects the soul and personality of the writer or language user.<sup>29,30</sup> Not much different from Keraf, who explains that style is a distinctive way of conveying thoughts and inner feelings through spoken language to produce a certain effect, so that the message conveyed becomes clearer and more meaningful. Through style, a person's personality, character, and language skills can be seen. The better the use of style, the more positive people's assessment of it will be; conversely, poor style will lead to negative assessments.<sup>31</sup>

<sup>22</sup> Iraisha Fadilah and Agus Wijayanto, "Sarcasm in Social Media: A Study of Comments on Sam Smith's Instagram Posts," *Jurnal Onoma: Pendidikan, Bahasa, dan Sastra* 10, no. 1 (January 2, 2024): 92–104. DOI: <https://doi.org/10.30605/onoma.v10i1.3077>

<sup>23</sup> Ali Imron Al ma'ruf Enggar Anisa Fitria, "Language Style in Ancur Podcast and Its Utilization as Student Learning Motivation," *Jurnal Sastra Indonesia* 11, no. 1 (2025): 35–47. DOI: <https://doi.org/10.15294/jsi.v14i1.20635>

<sup>24</sup> Irfan Ananto, Endang Sulistyaniingsih, and Laksita Nirmala Putri, "Analisis Gaya Bahasa Satire pada Kumpulan Puisi Sajak Orang Biasa Karya Yoyik Lembayung," *Jurnal Pujangga* 10, no. 1 (2024): 1–14. DOI: <https://doi.org/10.47313/pujangga.v10i1.2430>

<sup>25</sup> Rahmat Zaki Apriansah, Vebbi Andra, and Irwan Satria, "Penggunaan Gaya Bahasa Kiasan Dalam Podcast Ormas Deddy Corbuzier," *Journal of Education Research* 6, no. 1 (February 9, 2025): 154–65. DOI: <https://doi.org/10.37985/jer.v6i1.1597>

<sup>26</sup> Burhan Nurgiantoro, *Stilistika*, (Yogyakarta: Gadjah Mada University Press, 2018), hlm. 117-147. <https://books.google.co.id/books?id=zGV0DwAAQBAJ&printsec=frontcover&hl=id%23v=onepage&q&f=false#v=onepage&q&f=false>

<sup>27</sup> Ananda Wahyu Puspa Widuri, Syihabul Khoir, Darni, Vira Yunita, "Analisis Stilistika Antologi Puisi Li Bai dan Sudi Yatmana: Teori Northrop Frye." *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya* 7, no. 3 (2024): 537-5. DOI: <https://doi.org/10.30872/diglosia.v7i3.983>

<sup>28</sup> Ika Lusi Kristiani Aang Fatihul Islam, dian Anik Cahyani, *Stilistika Antara Babasa dan Sastra: Teori, Aplikasi, dan Perkembangan*, 2021: 167-186. [https://www.researchgate.net/publication/354473785\\_Stilistika\\_Antara\\_Bahasa\\_dan\\_Sastra\\_Teori\\_Aplikasi\\_dan\\_Perkeembangan/link/61418111ea4aa80011048946/download?tp=eyJlb250ZXh0Ijp7InBhZ2UiOiJwdWJsaWNhdGlvbiIsInBvZlZlZpb3VzUGFnZSI6bnVsbH19](https://www.researchgate.net/publication/354473785_Stilistika_Antara_Bahasa_dan_Sastra_Teori_Aplikasi_dan_Perkeembangan/link/61418111ea4aa80011048946/download?tp=eyJlb250ZXh0Ijp7InBhZ2UiOiJwdWJsaWNhdGlvbiIsInBvZlZlZpb3VzUGFnZSI6bnVsbH19)

<sup>29</sup> Gorys Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia pustaka utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>30</sup> Genisa Gading Rochlik, Sirojul Munir, and Juju Juandi, "Gaya Bahasa Sindiran pada Akun Twitter @cursedkidd," *Diksatrasia: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia* 8, no. 1 (2024): 270–78. DOI: <https://doi.org/10.25157/diksatrasia.v8i1.13534>

<sup>31</sup> A Budi, N. A., Rosdiawati, & Enderwaty, "Analisis Bahasa Sindiran pada Media Sosial Tiktok," *Didaktik : Jurnal Ilmiah PGSD FKIP Universitas Mandiri* 4, no. 1 (2025): 1–23. <https://journal.stkipsubang.ac.id/index.php/didaktik/article/view/5626>

The style of sarcasm is a form of expressing an intention or statement using words that contain sarcasm.<sup>32</sup> According to Keraf, sarcasm is a way of conveying something with a meaning that is different from its literal meaning. Based on this view, sarcasm is used to convey the speaker's thoughts and ideas and to express personal anxiety or uncertainty without offending others.<sup>33</sup> Keraf explains that one form of figurative language is sarcasm, which consists of six types, namely irony, cynicism, sarcasm, satire, innuendo, and antithesis.<sup>34</sup> Thus, this theory is very appropriate to use in analyzing Mustafa Momari's video entitled "Nasihahu Ila Iblis" because its content is full of satirical, humorous, and critical language. Stylistics not only examines the linguistic system but also interprets the characteristics of a discourse to understand its meaning comprehensively.

In this case, the research focuses on Mustafa Momari Nasihahu Ila Iblis's video on YouTube as the main object of analysis. The researcher chose this video based on its popularity, which has recently gone viral. YouTube has now become an effective communication platform for many people to express themselves and convey messages to the general public.<sup>35</sup> In fact, videos can also be a space for individuals to express their emotions, Singh et al., states that human emotions are generally expressed through various modalities, such as language, facial expressions, and acoustic behavior, all of which are influenced by contextual factors.<sup>36</sup> Although there are other research subjects, Mustafa Momari's YouTube channel was chosen because of its uniqueness in delivering sharp satire relevant to current issues. Due to its distinctive style of language, this channel presents a variety of content that makes it an appropriate representation for examining the use of satirical language in digital media. As explained by Mustika & Ardana, through language style, one can assess the personality, character, and abilities of the person using that language. The better the style, the better people will assess them; the worse the style, the worse people will assess them.<sup>37</sup>

Based on this background, this study aims to answer several key questions related to the use of satirical language in the video "Nasihahu Ila Iblis" by Mustafa Momari. The questions asked are: what forms and types of satirical language appear in the video based on Gorys Keraf's stylistic classification; how each type of satire is used in the context of the multimodal discourse and performativity of the video; and what is the function or meaning of the use of satire as a strategy for socio-political criticism in the Arab world's digital communication space.

In line with the research question, this study departs from the argument that the style of sarcasm in digital media has a significant influence on the formation of public opinion, because differences in the type and manner of delivering sarcasm can produce different meanings.<sup>38</sup> As

---

<sup>32</sup> Elvrin Septyanti Rizky Kasturi, Mangatur Sinaga, "Gaya Bahasa Sindiran Dalam Kanal Youtube Tuah Kreasi pada Konten Kejar Setoran," Indonesian Research Journal on Education 5, no. 1 (2025): 1030–37. DOI: <https://doi.org/10.31004/irje.v5i1.1843>

<sup>33</sup> Septy Mustika and Rika Novia Ardana, "Gaya Bahasa Sindiran pada Episode Zulkifli Hasan di Laporan Pak Trans 7," Jurnal Bahasa dan Sastra 12, no. 1 (January 13, 2025): 64–70. DOI: <https://doi.org/10.60155/jbs.v12i1.497>

<sup>34</sup> M. Iqbal Bustanil Firdaus & Fafi Inayatillah, "Gaya Bahasa Sindiran Dalam Teks Video Animasi Tekotok," BAPALA 12, no. 1 (2025): 211–19. <https://ejournal.unesa.ac.id/index.php/bapala/article/view/65952>

<sup>35</sup> Apriansah, Andra, and Satria, "Penggunaan Gaya Bahasa Kiasan Dalam Podcast Ormas Deddy Corbuzier," Journal of Education Research 6, no. 1 (February 9, 2025): 154–65. DOI: <https://doi.org/10.37985/jer.v6i1.1597>

<sup>36</sup> Jaiteg Singh, Kamalpreet Singh Bhangu, Abdulrhman Alkhanifer, Ahmad Ali AlZubi, "Quantum Neural Networks for Multimodal Sentiment, Emotion, and Sarcasm Analysis," Alexandria Engineering Journal 124, February (2025): 170–87. DOI: <https://doi.org/10.1016/j.aej.2025.03.023>

<sup>37</sup> Septy Mustika & Rika Novia Ardana, "Gaya Bahasa Sindiran pada Episode Zulkifli Hasan," Jurnal Bahasa dan Sastra 12, no. 1 (2025): 64–70. <https://jurnal.stkipgriponorogo.ac.id/index.php/JBS/article/view/497>

<sup>38</sup> Fathur Rohman & Aan Wahyudin, *Stilistika Pendidikan*, (Wonosobo: CV. Mangku Bumi Media, 2016), hlm. 1–23. <https://share.google/xgDxq1Tcx1wG1QRik>

explained by Roswinda & Septyanti, language style can influence readers and listeners through its distinctive delivery.<sup>39</sup> The video *Nasihahu Ila Iblis* by Mustafa Momari shows that sarcasm not only serves as entertainment but also as an effective instrument of social criticism through sharp diction, distinctive intonation, and relaxed yet powerful humor. Based on this foundation, this study proposes the hypothesis that the video utilizes various types of satirical language styles according to Gorys Keraf's classification, with a possible dominance of sarcasm that not only appears in verbal utterances but is also reinforced by multimodal elements, resulting in an effective, safe, and easily accepted political communication strategy for digital audiences.

## Method

This study uses a descriptive qualitative approach with Miles & Huberman's interactive analysis model to describe and understand the use of sarcasm in Mustafa Momari's YouTube video *Nasihahu Ila Iblis*. This approach allows researchers to explore the context, process, and implicit meaning in text data.<sup>40</sup> The research data corpus consists of all the utterances in the video, which were collected through repeated viewing, verbatim transcription, note-taking, and classification of each expression containing elements of sarcasm according to Gorys Keraf's theoretical categories of irony, cynicism, sarcasm, satire, innuendo, and antiphrasis. The validity of the research is strengthened through theory triangulation and examination of the consistency of the findings with previous research on digital stylistics.<sup>41</sup> The analysis process follows three stages: (1) data reduction by selecting sarcastic utterances and grouping them by type; (2) presentation of data in the form of frequency tables, relevant quotations, and analytical descriptions explaining the pragmatic context and function of socio-political criticism; and (3) drawing conclusions that interpret how Momari uses patterns of sarcasm to effectively convey socio-political messages in the multimodal medium of YouTube. With this approach, the study was able to reveal not only the grammatical form of sarcasm, but also the rhetorical meaning and ideological power that construct the distinctive satirical character of Mustafa Momari.

## Result and Discussion

Language is used as a communication tool for different purposes, depending on the speaker and the listener. The use of language in communication between communities can vary due to differences between speakers and listeners. Therefore, each use of language will reflect a different style of language.<sup>42</sup> One of the most commonly used linguistic styles is sarcasm. In the video Mustafa Momari *Nasihahu Ila Iblis* on his YouTube channel, he frequently uses sarcasm, even though it is conveyed in a humorous manner. As mentioned by Keraf, one of the figurative language styles is satire, which is divided into six types, namely irony, cynicism, sarcasm, innuendo, and antiphrasis. Another opinion states that satirical language consists of irony, cynicism, sarcasm, satire,

<sup>39</sup> Desi Roswinda and Elvrin Septyanti, "Majas Sindiran Dalam Video Animasi pada Kanal Youtube Santoon TV," *JiIP (Jurnal Ilmiah Ilmu Pendidikan)* 8, no. April (2025): 4239–43. DOI: <https://doi.org/10.54371/jiip.v8i4.7738>

<sup>40</sup> J. Miles, M. B., Huberman, A. M., & Saldaña, *Qualitative Data Analysis: A Methods Sourcebook*, SAGE Publications (Amerika Serikat, 2021), hlm. 3-11. <https://share.google/YmELZW2C83oQzQSBN>

<sup>41</sup> Miles, M. B., Huberman, A. M., & Saldaña, *Qualitative Data Analysis: A Methods Sourcebook*, SAGE Publications (Amerika Serikat, 2021), hlm. 3-11. <https://share.google/YmELZW2C83oQzQSBN>

<sup>42</sup> Rahmawati, S. A., & Mulyani, *An Analysis of Satirical Forms and Functions in Tekotok's YouTube Content*. Totobuang Vol. 12, 2024. 71-88. DOI: <https://doi.org/10.26499/ttbn.v10i2.515>

innuendo, antithesis, and paronomasia.<sup>43</sup> Although the second opinion adds paronomasia, this study only focuses on the six types of satire.

**Table 1.** Frequency Appearance Forms of Satire according to Keraf's Classification

No	Form	Number
1	Irony	6
2	Cynicism	7
3	Sarcasm	9
4	Satire	5
5	Innuendo	5
6	Antiphrasis	3

Based on table 1, it was found that the most dominant form of satire in Mustofa Momari's video entitled Nasihah ila Iblis was sarcasm, which appeared nine times in the data. Cynicism came next with seven occurrences, while irony was found six times. Satire and innuendo each appear five times, and antiphrasis is the least common form, appearing only three times. These findings show that Mustafa Momari relies heavily on sharp and direct forms of criticism particularly sarcasm and cynicism to convey socio-political messages in a humorous but still striking manner. Meanwhile, the presence of irony, satire, and innuendo shows a layered rhetorical strategy that enriches the nuance and depth of his criticism. The combination of these various forms of satire reflects the consistency of Mustafa Momari's style in using satirical language according to Gorys Keraf's classification. For a more detailed explanation of each form of satire, see the following:

### A. Irony

Irony is derived from the word eironeia, which means deception or pretense. As a figure of speech, irony or sarcasm is a reference that intends to convey something with a meaning or intention different from what is contained in the sequence of words. Irony is an effective literary device because it conveys an impression that contains great restraint. Whether intentionally or not, the words used contradict the actual meaning. Therefore, irony is successful if the listener is also aware of the meaning hidden behind the words.<sup>44,45</sup> The use of irony is as follows:

(١) اَنْتَبَهُ يَا اِيْلِيْسُ اِنْتَبَهُ يَضْحَكُ عَلَيْكَ مُحَمَّدٌ بِنُ سَلْمَانَ<sup>46</sup>

*Pay attention, Satan, pay attention, Muhammad bin Salman is laughing at you.*

In this sentence, the speaker tells the devil to pay attention to Muhammad bin Salman, who is laughing at him. According to Keraf, irony is a form of expression whose meaning is contrary to the

<sup>43</sup> Gunta Wirawan Aldo Lauren Wijaya, Eti Sunarsih, "Analisis Gaya Bahasa Sindiran Dalam Kanal Youtube Deddy Corbuzier Episode Somasi Tahun 2023," *Pendas : Jurnal Ilmiah Pendidikan Dasar* 09, no. 4 (2024): 502-518. DOI: <https://doi.org/10.23969/jp.v9i04.19962>

<sup>44</sup> Keraf, *Diksi Dan Gaya Bahasa*, (Jakarta: PT Gramedia pustakautama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>45</sup> Laksita Nirmala Putri Irfan Ananto, Endang Sulistyaniningsih, "Analisis Gaya Bahasa Satire pada Kumpulan Puisi Sajak Orang Biasa Karya Yoyik Lembayung," *Jurnal Pujangga* 10, no. 1 (2024): 1-14. DOI: <https://doi.org/10.47313/pujangga.v10i1.2430>

<sup>46</sup> Mustafa Momari, "Nasihahu Ila Iblis," 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLJ2qNhGnPCk>

words spoken.<sup>47</sup> Thus, in this sentence, there is ironic sarcasm. This lies in the use of opposite meanings to convey implicit criticism. The speaker appears to be warning the devil to be wary of Muhammad bin Salman. However, this is actually a satire on Muhammad bin Salman's behavior, which is considered worse than the deceitful evil associated with the devil.

This irony arises from the symbolic conflict between Muhammad bin Salman and Satan. Typically, Satan is associated with the ultimate symbol of evil and temptation throughout history. However, in this statement, Muhammad bin Salman's behavior and morals are described as being lower and worse than Satan's. It is as if Satan should be afraid and wary of him. This is contrary to the meaning we commonly understand in our daily lives, which is that humans should be wary of the devil's tricks. By saying that Muhammad bin Salman “laughs” at the Devil, the speaker indirectly wants to convey that the leader's actions have exceeded the limits of evil that even the symbol of the devil himself would not commit. This extreme comparison reinforces the impression of sarcasm and encourages the audience or listeners to rethink how far human actions can deviate from ethical values.

(٢) هَاهُ ابْلِيسُ جَالِسٌ يَعْوِي النَّاسَ مِنْ أَيَّامِ آدَمَ. مِنْ أَيَّامِ آدَمَ يَبْعُوِي إِلَى الْيَوْمِ. مِنْ أَيَّامِ آدَمَ إِلَى

الْيَوْمِ يَبْعُوِيهِ مَا قَدَرِشْ يَفْعَلَنْ نَفْسَ الَّذِي فَعَلَهُ مُحَمَّدٌ بْنُ سَلْمَانَ فِي سَنَةٍ. مُحَمَّدٌ بْنُ سَلْمَانَ

حَكَمُوا السَّعُودِيَّةَ سَنَةً وَأَفْسَدَ أَكْثَرَ مِمَّا أَفْسَدَ ابْلِيسُ عَلَى مَدَارِ فُرُؤْنِ أَعْلَقَ الْكَعْبَةَ<sup>48</sup>

*Hey Satan, you have been tempting humans since the time of Adam until today. Satan, for centuries, has been unable to do what Muhammad bin Salman has done in a year. Muhammad bin Salman has ruled Saudi Arabia for a year and has done more damage than Satan has done in centuries. He has closed the Kaaba.*

In this sentence, the speaker compares the Devil, who is described as having tempted humans since the time of the Prophet Adam, with Muhammad bin Salman, who is said to have only ruled for a period of one year. This comparison is not intended literally, but rather functions as an ironic rhetorical strategy. In accordance with Keraf's view that irony is a figure of language that conveys the opposite meaning of the words that appear on the surface,<sup>49</sup> then the sentence is meant as a satire on Muhammad bin Salman, by comparing the impact of his leadership with the role of the Devil, a figure commonly associated as a symbol of evil. In the statement "هَاهُ ابْلِيسُ جَالِسٌ يَعْوِي"

"الناس من ايام ادم من ايام ادم بيغم الى اليوم", the author highlights that although the Devil has been committing evil for thousands of years, Muhammad bin Salman's actions are seen as more destructive. This is clarified by the sentence "ما قدرش يفعل نفس الذي فعله محمد بن سلمان في سنه",

<sup>47</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia pustaka utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>48</sup> Momari, "Nasihahu Ila Iblis," 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLl2qNhGnPCk>

<sup>49</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia pustaka utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

which shows that the author believes that the damage caused by the leader far exceeds the damage ever done by Satan throughout history.

The irony in the text arises when Muhammad bin Salman is positioned as more destructive than Satan himself. Statements such as that Muhammad bin Salman, who ruled for only one year but did more damage than Satan did in centuries, reinforces the notion that the impact of his policies is deeply detrimental to morals and social order. Furthermore, the phrase "اغلق الكعبة" (closing the Kaaba) carries a profound symbolic meaning, depicting not only the physical act, but also the loss of religious values and the closure of spirituality in the country. And the impact is not only detrimental to the country, but also to Muslims worldwide, especially since the Kaaba is the Qibla of the ummah.

## B. Cynicism

According to Keraf, cynicism is often defined as a form of sarcasm in the form of doubt that mocks sincerity and honesty. Cynicism is derived from the name of a Greek school of philosophy that originally taught that virtue is the only good, and that its essence lies in self-control and freedom. However, they later became harsh critics of social customs and other philosophies. Although cynicism is considered more assertive than irony, it is sometimes difficult to distinguish between the two. This style of language is more harsh in its expression.<sup>50</sup> The application of cynicism is as follows.

(١) يَا إِبْلِيسُ رَحُّلِكَ مِنْ مُحَمَّدٍ بِنِ سَلْمَانَ لَا تُصَدِّقْ لَهُ<sup>٥١</sup>

*O Satan, he laughs at you and plays with you because Satan is considered a believer in the presence of Muhammad bin Salman.*

In the text, Satan is depicted as being warned to stay away from and not trust Muhammad bin Salman. This warning is not meant literally, but rather as a sharp satire. Referring to Keraf, cynicism is a form of sarcasm that contains mockery or can be said to be harsher than irony.<sup>52</sup> The use of cynicism is reflected in the statements "Go away" and "Don't trust him," which implicitly convey that the leader is not trustworthy. Through this sentence, Mustofa Maumari openly expresses his doubts about Muhammad bin Salman's integrity as a leader, thereby creating a strong emotional impact on readers or listeners. This straight forward style of delivery reflects dissatisfaction with social and political conditions, while also illustrating how cynicism is used to convey criticism clearly and bluntly.

The cynicism is evident in the sharp and blunt tone of speech, which aims to belittle or question the integrity of the figure being mocked. By involving the figure of the Devil and suggesting not to trust the leader, the speaker implies that even the Devil should be wary of Muhammad bin Salman's actions. This sarcasm reflects the speaker's deep disappointment with the leader's policies and aims to raise awareness of current social issues or problems. Through this cynical style, the speaker not only criticizes but also invites the general public to think critically about

<sup>50</sup> Keraf., *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>51</sup> Momari, "Nasihahu Ila Iblis," 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLL2qNhGnPCk>

<sup>52</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

the actions and honesty of their leader. Therefore, cynicism in this context serves as a means of expressing dissatisfaction and encouraging public reflection.

(٢) كَيْفَ أَنْتُمْ الْآنَ سَاكِنِينَ عَلَى جَرَائِمِ وَأَفْعَالِ مُحَمَّدِ بْنِ سَلْمَانَ؟ كَيْفَ سَاكِنِينَ عَلَى فَسَادِ  
مُحَمَّدِ بْنِ سَلْمَانَ لِأَرْضِ الْحَرَمَيْنِ الشَّرِيفِ؟<sup>53</sup>

*How can you remain silent about the crimes and actions of Muhammad bin Salman? How can you remain silent about Muhammad bin Salman's corruption in the holy land?*

In the text, the speaker asks a rhetorical question to Saudi Arabian scholars, specifically regarding their reasons for remaining silent in the face of what he describes as “crimes” and “corruption” committed by Muhammad bin Salman. The question is not intended to elicit a direct answer, but rather serves as a cynical satire. The statement contains a sarcastic (cynical) meaning, as stated by Keraf, which shows a skeptical attitude and subtle mockery,<sup>54</sup> implying that the public should not remain silent in the face of corrupt practices and violations of policy committed by Muhammad bin Salman. By emphasizing words such as “crime” and “corruption,” the speaker wants to show that the impact of these actions is not only limited to certain individuals, but also taints the holy land, which has deep spiritual significance and is commonly considered the direction of prayer for Muslims. Through satire, the speaker wants to raise moral awareness that remaining silent in the face of injustice is a form of acquiescence that normalizes crime, while also raising questions about the morality of leaders and the passive attitude of society.

In addition, this statement also reflects the speaker's dissatisfaction with the contribution and indifference or helplessness of the community in facing major problems. The repeated question, “كَيْفَ سَاكِنِينَ” (How can you remain silent?), is a satire to take action and not remain passive spectators. With this cynical style, the speaker invites listeners to critically reflect on the current socio-political situation and encourages the community to reevaluate their responses and actions towards policies or behaviors of leaders that are considered detrimental to the common interest.

### C. Sarcasm

According to Keraf, sarcasm is a cruder form of irony and cynicism. It is a reference that contains bitterness and harsh criticism. Sarcasm can be ironic, or it may not be, but what is clear is that this style will always hurt feelings and is unpleasant to hear.<sup>55</sup> It is also emphasized that the use of sarcasm is highly dependent on context. In general, sarcasm is considered inappropriate because it tends to be harmful or offensive.<sup>56</sup> Sarcasm is not only directed at individuals, but can also criticize certain situations. The use of sarcastic sarcasm can be seen as follows.

<sup>53</sup> Momari, “Nasihahu Ila Iblis,” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLJ2qNhGnPCk>.

<sup>54</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>55</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>56</sup> Sri Wanci, Suarni Syam Saguni, and Universitas Negeri Makassar, “Sarkasme Warganet Dalam Kolom Komentar @Rachelvannya: Kajian Stilistika,” *Journal of Humanities and Social Studies* 3, no. 1 (2025): 88–98. <https://humasjournal.my.id/index.php/HJ/index>

(١) يَا إِبْلِيسُ بِيَدِهِ دَهْكَ بِيَضْحَكَ عَلَيْكَ بِيَلْعَبُ بِكَ لِأَنَّ إِبْلِيسَ يَعْتَبِرُ مُؤْمِنٌ مُؤْمِنٌ أَمَامَ مُحَمَّدٍ  
بن سَلْمَانَ<sup>57</sup>

*O Satan, he laughs at you and mocks you because Satan is considered a believer in the presence of Muhammad bin Salman.*

In this sentence, Satan, traditionally known as a creature who always deceives and misleads humans, is described as being laughed at and mocked by Muhammad bin Salman. According to Keraf, sarcasm is a reference that contains bitterness and harsh criticism. Thus, this sentence contains sarcasm.<sup>58</sup> The mention of the word “Satan” creates a strong contrast between an evil figure and a leader who has status and should be respected. Then, phrases such as “laughing at you and mocking you” are reproaches and also emphasize how the leader's actions are seen as useless and reinforcing. This reflects the speaker's doubts about his loyalty and integrity.

Sarcasm is clearly evident in the blunt and sharp style of delivery, used to mock and take an honest stance against the leader. When the speaker mentions that Satan is “considered a believer,” he implies that Muhammad bin Salman's behavior is even more despicable than Satan's temptations themselves. This form of sarcasm is not merely an expression of dissatisfaction with leadership, but also a call for the public to be more critical of the attitudes, policies, and morality of their leaders. Through this sarcasm, MustofaMaumari, as the speaker, attempts to raise public awareness of the fundamental problems that exist in the eyes. The speaker also encourages people not to turn a blind eye to the current social and political situation.

(٢) لَوْ مَا لَوْ مَا إِبْلِيسُ طَنَّ قَالَ هَذَا يَفْعَلُ هَذَا. هَذَا يَعْنِي هَذَا الْمَفْرُوضُ أَنَّهُ مِنْ نَارِ الْمَفْرُوضِ  
أَنَّ مُحَمَّدَ بْنَ سَلْمَانَ مِنْ نَارٍ مِثْلَ مَنْ طِينٌ مِنْ نَارٍ يَعْنِي مَنْ تَبَعَ الْجِنَّ وَالِي حَتَّى يَوْمَ الْقِيَامَةِ<sup>59</sup>

*If Satan thought that this is what would happen, it means that he should be from fire, and Muhammad bin Salman should also be from fire, not from earth, meaning that he will follow the jinn until the Day of Judgment.*

In this sentence, the speaker wants to convey that Satan is known for all his evil deeds because he was created from fire. With a sarcastic tone, the speaker states that Muhammad bin Salman “should also be from fire, not earth.” As Keraf said, sarcasm is a reference that contains bitterness and harsh criticism.<sup>60</sup> By saying “he should be made of fire,” the speaker conveys a sharp satire that refers to the contrasting nature between the evil nature of the devil and human moral values. This emphasizes that the leader's behavior is more akin to evil than humanity and does not reflect the ethics and moral values of a leader. Thus, the speaker considers that his actions do not reflect the

<sup>57</sup> Momari, “Nasihahu Ila Iblis,” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLl2qNhGnPCK>

<sup>58</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>59</sup> Momari, “Nasihahu Ila Iblis.” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLl2qNhGnPCK>

<sup>60</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

ethics and moral values that a leader should have. Mustofa Momari's sarcasm is also a form of deep criticism, again comparing Muhammad bin Salman to the devil.

This sarcasm is also emphasized in the phrase “يعني من تبع الجن والي حتى يوم القيامة” (he follows the jinn until the Day of Judgment); this reinforces the impression that Muhammad bin Salman is considered to be involved in unethical or even evil deeds. In fact, the phrase “until the Day of Judgment” is a satire that the leader's criminal actions are difficult to change. This is a deeper form of criticism of his character and policies. Through a blunt and piercing satirical style, the speaker voices his disappointment and encourages the audience to think about the impact of the leader's policies on society and religious values. Overall, this sarcasm is used as a means of expressing moral protest and raising critical awareness of the social and political situation, particularly in Saudi Arabia.

#### D. Satire

According to Keraf, the word satire is derived from the word satura, which means a tray filled with various fruits. Satire is an expression that mocks or rejects something. This form does not necessarily have to be ironic. Satire contains criticism of human weaknesses. Its main purpose is to bring about ethical and aesthetic improvements. It is used by certain communities or groups as a tool to expose injustices that occur in everyday life, both in social and governmental environments.<sup>61</sup> The uses of satire are as follows.

(١) أَنَا مُحِبُّكَ يَا إِبْلِيسُ أَنَا أَنَا بِنَصْحِكَ أَنَا أَشْتِي لَكَ الْحَيْرَ يَا إِبْلِيسُ رَحْلَكَ مِنْ مُحَمَّدِ بْنِ سَلْمَانَ<sup>62</sup>

*I love you, O Satan, I advise you, I want what is good for you, O Satan, leave Muhammad bin Salman alone.*

In this statement, the speaker conveys that he “loves, advises, and sincerely desires good” for Satan, as if Satan were worthy of love and compassion. In fact, this statement is actually a satire directed at Muhammad bin Salman. The satirical element in this sentence is clear. As explained by Keraf: Satire contains criticism of human weaknesses. In this case, the speaker sarcastically expresses his love and concern for the Devil,<sup>63</sup> a symbolic figure of evil who is actually intended as a form of satire against Muhammad bin Salman. This statement emphasizes that the one who is actually “worthy of love or pity” is Muhammad bin Salman, not the Devil. The power of satire in this sentence lies in its contradictory meaning: the speaker appears to show empathy and uses the words “I love you” to the Devil, but the real intention is to condemn the leader's behavior.

By telling Satan to stay away from Muhammad bin Salman, the speaker seems to imply that the leader's behavior is so bad that even Satan is not worthy of associating with him. Through this subtle, meaningful humor, it is also a form of social and political criticism that may sound ordinary, but is actually very sharp and piercing, with the aim of raising public awareness of the consequences of leadership that is considered unlawful.

<sup>61</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>62</sup> Momari, “Nasihahu Ila Iblis,” 2021. <https://youtu.be/9fTeB7jKWVw?si=pVMHsLl2qNhGnPCK>

<sup>63</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

(٢) الْمَشَايخُ وَالسُّعُودِيَّةُ الَّذِي بَدَأَتْ بِطُولِ تَكْبِيرِ وَجُيُوبِهِمْ تَثْقُلُ مِنَ الرَّطِّ مِنَ الْفُلُوسِ مِنْ  
الرَّشَوَاتِ وَأَنْتَ عَالِمٌ دِينَ عَالِمٌ دِينَ أَنْتَ حَلِيفَةُ اللَّهِ فِي الْأَرْضِ الدِّينِ كُلُّهُ فِي عَقْلِكَ وَكَاتِمٌ عَلَيْهِ  
كَاتِمٌ بِسَبَبِ خَوْفِ حَايِفٍ مِنْفُلَانٍ وَلَا مِنْ فُلَانٍ<sup>٦٤</sup>

*The scholars and Saudis who have begun to grow arrogant, their pockets full of money and bribes, and you are a scholar, a scholar who is God's caliph on earth. The whole religion is in your mind, but you hide it because you are afraid of someone or something else.*

In this statement, the speaker conveys that Saudi scholars and society have developed an arrogant nature, while their pockets are full of money and their minds are filled with religious values, yet they remain silent and afraid to speak the truth. Keraf, explains that satire contains criticism of human weaknesses. Its main purpose is to bring about improvement, and also as a tool to expose injustice in social and governmental environments.<sup>65</sup> The element of satire in this statement appears through the use of sarcasm and subtle humor to criticize the clerics who are considered to have deviated from their true role as spiritual leaders. The speaker highlights that the clerics prioritize personal and material interests, as described by the phrase “their pockets are full of money and bribes,” rather than carrying out their noble duties as representatives of God on earth. This sarcasm also emphasizes disappointment with the passive attitude or fear of the clerics in facing injustice and important issues.

The weakness of religious scholars is their submissiveness and fear of speaking out against the crimes of leaders, as illustrated in the statement, “You hide it because you are afraid of someone or something else,” which implies their partiality or lack of courage in speaking the truth. This satire exposes not only material corruption, but also moral decay among religious figures who should be role models for the people. Through sharp but subtle sarcasm, the narrator encourages the public to rethink the role and responsibilities of religious leaders, as well as the importance of reforming existing religious and socio-political structures.

## E. Innuendo

Innuendo is a kind of sarcasm that downplays the actual reality. It expresses criticism through indirect suggestions, and often seems harmless when viewed casually.<sup>66</sup> In line with Ardana, innuendo is an indirect or implied satire that is usually conveyed in a subtle manner, but the meaning is still clear.<sup>67</sup> Its usage is as follows.

(١) وَالْعُلَمَاءُ صَدَقْتُ وَالْمَشَايخُ أَفْتَوْا أَنَّهُ هَذَا يَعْنِي شَيْءٌ جَمِيلٌ وَأَنَّ إِبْلِيسَ الْآنَ يَاجْمَاعَةَ يَعْتَبِرُ  
مُؤْمِنٌ رَجُلٌ صَالِحٌ أَمَامَ أَفْعَالِ مُحَمَّدِ بْنِ سَلْمَانَ<sup>٦٨</sup>

<sup>64</sup> Momari, “Nasihahu Ila Iblis,” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLj2qNhGnPCk>

<sup>65</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>66</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>67</sup> Ardana, “Gaya Bahasa Sindiran pada Episode Zulkifli Hasan,” *Jurnal Bahasa dan Sastra* 12, no. 1 (January 13, 2025): 64-70. DOI: <https://doi.org/10.60155/jbs.v12i1.497>

<sup>68</sup> Momari, “Nasihahu Ila Iblis,” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLj2qNhGnPCk>

*And the scholars trust you, and the sheikhs have issued a fatwa that this means something good, and Satan now, O people, is considered a believer and a good person in the eyes of Muhammad bin Salman.*

In this statement, the speaker conveys that the scholars and sheikhs trust Muhammad bin Salman and have even issued a fatwa stating that what he is doing is good. This statement contains an element of innuendo, as explained by Keraf, namely a satire that belittles the actual reality.<sup>69</sup> The speaker appears to support the views of the scholars and sheikhs, but in fact he is sharply criticizing the legitimacy of the fatwa they issued. By comparing Muhammad bin Salman's actions to Satan, who is described as a “good person,” the speaker reveals a sharp satire about how religious authorities justify behavior that is considered immoral. This contrast highlights the gap between the ethical values expected by society and the reality of leaders' policies that are detrimental.

The element of innuendo can be seen in the subtle way the speaker conveys criticism, not directly accusing the clerics, but through insinuations that are not hurtful when viewed in passing. Phrases such as “هذا يعني شيء جميل” (this means something good) are used sarcastically to belittle the true meaning of the fatwa, which should be a representation of morality and justice. The reference to Satan as a “righteous man” reinforces this irony, because in the Islamic context, Satan is a symbol of evil. Through this subtle sarcasm, the speaker encourages the public to think critically about the manipulation of religious teachings by spiritual leaders for political or power interests, while highlighting the weak moral legitimacy of the ulama in supporting actions whose ethics and fairness are questionable.

(٢) أَنْتُمْ الْآنَ فُدْوَةٌ لَوْ مَا تَسْكُتُوا مَلَائِينَ يَسْكُتُوا لِأَنَّكُمْ لَا تَصَدِّقُوا وَيَمِشُوا بِعُكْمِ<sup>٧٠</sup>

*You are now role models; if you remain silent, millions of people will remain silent because they believe and follow you.*

In this sentence, the speaker reminds leaders of their enormous influence on society. Without explicitly making accusations, the speaker emphasizes that the passive or silent attitude of religious leaders or scholars can cause the community to remain silent in the face of injustice. The statement in this sentence shows the use of innuendo as a form of implicit criticism, as stated by Keraf, namely criticism with indirect suggestions that do not appear hurtful at first glance.<sup>71</sup> The phrase “You are now role models” is actually a satire aimed at scholars and sheikhs who remain silent and even support evil. The speaker wants to emphasize that if the role models themselves behave wrongly or passively, how can their followers not be affected or imitate such behavior? Thus, the speaker also criticizes the lack of courage or concern among religious leaders in addressing important issues.

Instead of using direct, confrontational language, he chose a more subtle and humorous yet deeply meaningful approach to encourage reflection on the moral responsibility of a leader. This shows how innuendo can be an effective rhetorical tool in conveying social and political criticism.

<sup>69</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>70</sup> Momari, “Nasihahu Ila Iblis.” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLl2qNhGnPCk>

<sup>71</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

With an indirect approach, the speaker is able to raise public awareness of the realities of leadership, which may be full of falsehoods or injustices, while maintaining an elegant tone in the delivery.

## F. Antiphrasis

According to Keraf, antiphrasis is a figure of speech that uses sarcasm in a more specific way, with sentences that have meanings opposite to those of the original sentences. Antiphrasis is a type of irony that takes the form of using a word with its opposite meaning, which can be considered irony in itself, or words used to ward off evil, evil spirits, and so on.<sup>72</sup> The use of antiphrasis sarcasm is as follows.

(١) إِبْلِيسُ بِيَعُوِي النَّاسَ ٥٠٠ مِلْيُونِ قَرْنٍ مَا قَدَرَشْ يُفْنِعُهُمْ يُعَلِّقُوا الْكَعْبَةَ وَمُحَمَّدٌ بِنَسَلْمَانَ جَا  
وَعَلَّقَ الْكَعْبَةَ<sup>٧٣</sup>

*The devil tempted humans for 500 million years but was unable to convince them to close the Kaaba, while Muhammad bin Salman came and closed it.*

In this sentence, the speaker says that no matter how long the devil tempted him, he was still unable to convince humans to close the Kaaba, but Muhammad bin Salman came and immediately closed it. Thus, this sentence shows the use of a style of language that contradicts the actual reality. The style used reflects antiphrasis, which is when something is said to be positive, but actually intends to criticize or highlight something bad. This is in line with what Keraf said, that antiphrasis is a kind of irony in the form of using a word with the opposite meaning.<sup>74</sup> The antithesis in this statement is clearly seen in the comparison between Satan, the symbol of evil in Islamic teachings, and Muhammad bin Salman, who is supposed to act as a fair and wise leader. By saying that Satan is incapable of doing what humans can do, the speaker implicitly suggests that Muhammad bin Salman's decision to close the Kaaba was a very wrong and harmful act.

This satire reinforces the impression that this act exceeds even the level of evil commonly associated with Satan. Then, the phrase “ماقدرش يقنعهم” (unable to convince them) is used to emphasize that Satan, with all his powers of seduction, still failed to touch the sanctity of the Kaaba. However, human leaders have done things that are considered to have damaged these sacred values. This satire subtly but effectively questions the morality and integrity of Muhammad bin Salman as a leader, and opens the door to criticism of policies that are considered to be contrary to religious principles.

(٢) وَاللَّهِ وَاللَّهِ لَا يُمْتَلُوا سَكْسَ فِي السَّعُودِيَّةِ وَلَا يَدِيرُ الشَّرِكَةَ هَذِهِ الْمَشَايخِ<sup>٧٥</sup>

*By Allah, they will not represent sex in Saudi and the scholars will not manage this company.*

<sup>72</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>73</sup> Momari, “Nasihahu Ila Iblis.” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLj2qNhGnPCCK>

<sup>74</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

<sup>75</sup> Momari, “Nasihahu Ila Iblis.” 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLj2qNhGnPCCK>.

In the sentence, it appears that Muhammad bin Salman would not legalize or allow promiscuity, and that religious scholars would not manage companies or places of prostitution. Taken literally, this statement seems neutral or merely descriptive. However, as in the style of antiphrasis, expressions that appear ordinary or positive actually convey the opposite of their literal meaning. As explained by Keraf, antiphrasis is a form of irony that uses words with meanings opposite to their apparent ones.<sup>76</sup> In this case, it is clear that what is being said appears to praise or emphasize their non-involvement in something, but in fact it is intended to highlight the discrepancy between the image of the ulama as guardians of morality and the reality of their attitudes or actions in society. The speaker uses an emphatic form such as the oath “*وَاللّٰهُ وَاللّٰهُ*” which is traditionally associated with seriousness or honesty, but in this context is actually used to reinforce the tone of sarcasm.

Furthermore, the statement that the clerics “will not represent sex” is not an informative statement, but rather a criticism of the moral image of the clerics themselves. By saying that they will not do things that should not be done, the speaker implies that their moral position is questionable, so that irony arises from the contrast between the outward statement and the actual meaning. Similarly, the phrase “will not manage this company” is not merely an explanation, but a satire that the scholars are not worthy or competent to hold social and institutional responsibilities. The statement actually implies that they have lost credibility, both in the realm of ethics, leadership, and public trust. With this pattern, the speaker's criticism is similar to the example of Satan and Muhammad bin Salman: something that appears to be praise or a neutral statement is actually used to highlight moral flaws or irony. Thus, this sarcasm not only conveys criticism subtly, but also emphasizes that the clerics in question are no longer considered suitable as moral references or leaders in the social, economic, and political spheres.

## Closing

This study shows that the video “Nasihahu Ila Iblis” by Mustafa Momari on YouTube uses six forms of sarcasm: (9) sarcasm, (7) cynicism, (6) irony, (5) satire, (5) innuendo, and (3) antithesis. These findings show that sarcasm is the most dominant form, while antithesis is the least used. These forms of sarcasm serve to convey sharp socio-political criticism of Saudi Arabian leadership and the current state of the Arab-Islamic world in a humorous but effective manner. These findings are important for readers and the academic community because they expand the study of digital stylistics through the application of Gorys Keraf's theory in a multimodal context, complementing previous research that focused more on conventional media, and confirming the function of satire as a strategic means of shaping public opinion in the era of social media. The implications of this research are also concrete, namely encouraging interdisciplinary analysis that combines visual and audio aspects to understand digital criticism practices, so that it can be a reference in public communication studies that are responsive to technological developments.

---

<sup>76</sup> Keraf, *Diksi dan Gaya Bahasa*, (Jakarta: PT Gramedia Pustaka Utama, 2010), hlm. 112-145. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>

## Acknowledgment

The author would like to express his deepest gratitude to Dr. Abdul Basid as the supervisor who has always been patient and willing to take the time to guide, correct mistakes, and address shortcomings in this research process. The author would also like to thank his friends in the Arabic Language and Literature Study Program, who always motivated him and provided advice and criticism during this research process, even though they did not contribute directly. The author would also like to thank all those who have helped, either directly or indirectly, so that this research could be completed successfully. The author would also like to thank the reviewers and editorial team for their valuable input and corrections, which have significantly improved the quality of this article. This research was conducted entirely by the author, from the formulation of the concept, development of the methodology, data collection, analysis, to the writing and revision of the manuscript. The entire research process was the result of the author's independent work.

## Bibliografi

- A. Galal, Mohamed, Ahmed Hassan Yousef, Hala H. Zayed, and Walaa Medhat. “*Arabic Sarcasm Detection: An Enhanced Fine-Tuned Language Model Approach.*” *Ain Shams Engineering Journal* 15, no. 6 (2024): 102736. DOI: <https://doi.org/10.1016/j.asej.2024.102736>
- Aang Fatihul Islam, dian Anik Cahyani, Ika Lusi Kristiani. *Stilistika Antara Bahasa dan Sastra: Teori, Aplikasi, dan Perkembangan*, 2021, 167-186. [https://www.researchgate.net/publication/354473785\\_Stilistika\\_Antara\\_Bahasa\\_dan\\_Sastra\\_Teori\\_Aplikasi\\_dan\\_Perkembangan/link/61418111ea4aa80011048946/download?tp=eyJjY250ZXh0Ijp7InBhZ2UiOiJwdWJsaWNhdGlvbIIsInByZXZpb3VzUGFnZSI6bnVsbH19.](https://www.researchgate.net/publication/354473785_Stilistika_Antara_Bahasa_dan_Sastra_Teori_Aplikasi_dan_Perkembangan/link/61418111ea4aa80011048946/download?tp=eyJjY250ZXh0Ijp7InBhZ2UiOiJwdWJsaWNhdGlvbIIsInByZXZpb3VzUGFnZSI6bnVsbH19.)
- Afrilian Nur Hasanah, Ari Ambarwati, Elva Riezky Maharany. “*Analisis Gaya Bahasa Dalam Novel Kelomang Karya Qizink La Aziva.*” *Jurnal Penelitian, Pendidikan, dan Pembelajaran* 20, no. 3 (2025): 6. <https://jim.unisma.ac.id/index.php/jp3/article/view/26734/20204>
- Ahmed, Saifuddin, and Muhammad Masood. “*Breaking Barriers With Memes: How Memes Bridge Political Cynicism to Online Political Participation.*” *Social Media and Society* 10, no. 2 (2024): 2–12. DOI: <https://doi.org/10.1177/20563051241261277>
- Aldo Lauren Wijaya, Eti Sunarsih, Gunta Wirawan. “*Analisis Gaya Bahasa Sindiran Dalam Kanal Youtube Deddy Corbuzier Episode Somasi Tahun 2023.*” *Pendas : Jurnal Ilmiah Pendidikan Dasar* 09, no. 4 (2024): 502-518. DOI: <https://doi.org/10.23969/jp.v9i04.19962>
- Amirah Budi, Nurwafiqah, Sitti Aida Aziz, and Siti Suwadah Rimang. “*Gaya Bahasa Sindiran pada Media Sosial.*” *Jurnal Sinestesia* 13, no. 1 (2023): 163–74. <https://sinestesia.pustaka.my.id/journal/article/view/309>
- Ananda Wahyu Puspa Widuri, Syihabul Khoir, Darni, Vira Yunita, & Sijie Li. “*Analisis Stilistika Antologi Puisi Li Bai dan Sudi Yatmana: Teori Northrop Frye.*” *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya* 7, no. 3 (September 13, 2024): 537–50. DOI: <https://doi.org/10.30872/diglosia.v7i3.983>
- Ananto, Irfan, Endang Sulistyaniningsih, and Laksita Nirmala Putri. “*Analisis Gaya Bahasa Satire pada Kumpulan Puisi Sajak Orang Biasa Karya Yoyik Lembayung.*” *Jurnal Pujangga* 10, no. 1 (2024): 1–14. <https://journal.unas.ac.id/pujangga/article/view/2430>

- Apriansah, Rahmat Zaki, Vebbi Andra, and Irwan Satria. "Penggunaan Gaya Bahasa Kiasan Dalam Podcast Ormas Deddy Corbuzier." *Journal of Education Research* 6, no. 1 (February 9, 2025): 154–65. DOI: <https://doi.org/10.37985/jer.v6i1.1597>
- Ardana, Septy Mustika & Rika Novia. "Gaya Bahasa Sindiran pada Episode Zulkifli Hasan." *Jurnal Bahasa dan Sastra* 12, no. 1 (2025): 64–70. <https://jurnal.stkipgriponorogo.ac.id/index.php/JBS/article/view/497>
- Arnesson, Johanna, and Christina Grandien. "Behind-the-Scenes of the Parliament: Influencer Genres and Political Authenticity on Swedish Politicians' YouTube Channels." *Convergence* 31, no. 1 (2025): 385–401. DOI: <https://doi.org/10.1177/13548565241260486>
- Budi, N. A., Rosdiawati, & Endarwaty, A. "Analisis Bahasa Sindiran pada Media Sosial Tiktok." *Didaktik: Jurnal Ilmiah PGSD FKIP Universitas Mandiri* 4, no. 1 (2025): 1–23. <https://journal.stkipsubang.ac.id/index.php/didaktik/article/view/5626>
- Eli, Elisafitri, Umi Kholidah, and Dessy Saputry. "Gaya Bahasa Pada Novel 'Bara Dalam Jelaga' Karya Napermana." *Edukasi Lingua Sastra* 22, no. 1 (2024): 13–22. DOI: <https://doi.org/10.47637/elsa.v22i1.1099>
- Enggar Anisa Fitria, Ali Imron Al ma'ruf. "Language Style in Ancur Podcast and Its Utilization as Student Learning Motivation." *Jurnal Sastra Indonesia* 11, no. 1 (2025): 35–47. DOI: <https://doi.org/10.15294/jsi.v14i1.20635>
- Fabian, Myroslava. *Stylistics: Theory and Practice Part I*. Košice: Department of British and American Studies STYLISTICS. 2021. <https://unibook.upjs.sk/img/cms/2021/FF/stylistic-theory-and-practice-part-1>
- Fadilah, Iraisha, and Agus Wijayanto. "Sarcasm in Social Media: A Study of Comments on Sam Smith's Instagram Posts." *Jurnal Onoma: Pendidikan, Bahasa, dan Sastra* 10, no. 1 (January 2, 2024): 92–104. DOI: <https://doi.org/10.30605/onoma.v10i1.3077>
- Fathur Rohman & Aan Wahyudin. *Stilistika Pendidikan*. Wonosobo: CV. Mangku Bumi Media. 2016.
- Fitria, Fitria, Indah Rahmayanti, Farroha Firmaningrum, and Syaiful Mustofa. "Analisis Gaya Bahasa Pembelajar Bahasa Arab Sebagai Bahasa Asing: Studi Kasus pada Alumni Pesantren dan Non Pesantren." *Mantiqutayr: Journal of Arabic Language* 4, no. 1 (2024): 313–34. DOI: <https://doi.org/10.25217/mantiquatayr.v4i1.4074>
- Inayatillah, M. Iqbal Bustanil Firdaus & Fafi. "Gaya Bahasa Sindiran Dalam Teks Video Animasi Tekotok." *BAPALA* 12, no. 1 (2025): 211–19. <https://ejournal.unesa.ac.id/index.php/bapala/article/view/65952>
- Irfan Ananto, Endang Sulistyaniningsih, Laksita Nirmala Putri. "Analisis Gaya Bahasa Satire pada Kumpulan Puisi Sajak Orang Biasa Karya Yoyik Lembayung." *Jurnal Pujangga* 10, no. 1 (2024): 1–14. DOI: <https://doi.org/10.47313/pujangga.v10i1.2430>
- Isti'anah, Arina. *Linguistics for Literary & Non-Literary Texts: Linguistics for Literary*. Yogyakarta: Fakultas Sastra, Universitas Sanata Dharma, 2020. <https://share.google/yoExv8UAKA467Jna6>

- Izzah, Nailul, M Agus Mushodiq, and Muhammad Syaifullah. "Semantics of Lexicology in the Study of Arabic Phonemes and Lexemes." *Mantiqutayr: Journal of Arabic Language* 1, no. 1 (2021): 71–84. DOI: <https://doi.org/10.25217/mantiquatayr.v1i1.1327>
- Jaiteg Singh, Kamalpreet Singh Bhangu, Abdulrhman Alkhanifer, Ahmad Ali AlZubi, Farman Ali. "Quantum Neural Networks for Multimodal Sentiment, Emotion, and Sarcasm Analysis." *Alexandria Engineering Journal* 124, no. February (2025): 170–87. DOI: <https://doi.org/10.1016/j.aej.2025.03.023>
- Kamal, Ashraf, Muhammad Abulaish, and Jahiruddin. "Contextualized Satire Detection in Short Texts Using Deep Learning Techniques." *Journal of Web Engineering* 23, no. 1 (2024): 27–52. DOI: <https://doi.org/10.13052/jwe1540-9589.2312>
- Keraf, Gorys. *Diksi dan Gaya Bahasa*. Jakarta: PT Gramedia Pustaka Utama. 2010. <https://elibrary.bsi.ac.id/readbook/208286/diksi-dan-gaya-bahasa>
- Khosravi-Ooryad, Sama. "Memeing Back at Misogyny: Emerging Meme-Feminism, Visual Tactics, and Aesthetic World-Building on Iranian Social Media." *Feminist Media Studies* 24, no. 5 (July 3, 2024): 984–1003. DOI: <https://doi.org/10.1080/14680777.2024.2319423>
- Madenga, Florence Zivaishe. "Mimicking Power: Visualising Satire as Journalism in Zimbabwe." *European Journal of Humour Research* 12, no. 3 (2024): 9–35. DOI: <https://doi.org/10.7592/EJHR.2024.12.3.930>
- Miles, M. B., Huberman, A. M., & Saldaña, J. *Qualitative Data Analysis: A Methods Sourcebook*. SAGE Publications. Amerika Serikat, 2021: 3-11. <https://share.google/YmELZW2C83oQzQSBN>
- Momari, Mustafa. "Nasihahu Ila Iblis." 2021. <https://youtu.be/9fTeB7jkWVw?si=pVMHsLl2qNhGnPCK>
- Mulloh, Tamim, Ade Destri Deviana, and Muhammad Ridho Naufal. "Satire: Sindiran Humor Dalam Naskah Drama Arab." *Mantiqutayr: Journal of Arabic Language* 4, no. 1 (December 6, 2023): 21–36. DOI: <https://doi.org/10.25217/mantiquatayr.v4i1.4000>
- Mustika, Septy, and Rika Novia Ardana. "Gaya Bahasa Sindiran pada Episode Zulkifli Hasan di Laporan Pak Trans 7." *Jurnal Bahasa dan Sastra* 12, no. 1 (January 13, 2025). DOI: <https://doi.org/10.60155/jbs.v12i1.497>
- Novalia, Maulida Rizka, Siti Junawaroh, and Gita Anggria Resticka. "Analisis Fungsi Implikatur Wacana Pojok Mang Usil Sebagai Sarana Sindiran dan Kritik Menjelang Pemilu." *HUMANIKA* 31, no. 2 (December 10, 2024): 116–25. DOI: <https://doi.org/10.14710/humanika.v31i2.64068>
- Nurgiantoro, Burhan. *Stilistika*. Yogyakarta: Gadjah Mada University Press. 2018. 117-147. <https://books.google.co.id/books?id=zGVoDwAAQBAJ&printsec=frontcover&hl=id%23v=onepage&q&f=false#v=onepage&q&f=false>
- Rahmawati, S. A., & Mulyani, W. *An Analysis of Satirical Forms and Functions in Tekotok's YouTube Content*. Totobuang. Vol. 12 2024. 71-88. DOI: <https://doi.org/10.26499/ttbng.v10i2.515>
- Rizky Kasturi, Mangatur Sinaga, Elvrin Septyanti. "Gaya Bahasa Sindiran Dalam Kanal Youtube Tuah Kreasi pada Konten Kejar Setoran." *Indonesian Research Journal on Education* 5, no. 1 (2025): 1030–37. DOI: <https://doi.org/10.31004/irje.v5i1.1843>

- Rochlik, Genisa Gading, Sirojul Munir, and Juju Juandi. "Gaya Bahasa Sindiran pada Akun Twitter @cursedkidd." *Diksatrasia: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia* 8, no. 1 (2024): 270–78. DOI: <https://doi.org/10.25157/diksatrasia.v8i1.13534>
- Roswinda, Desi, and Elvrin Septyanti. "Majas Sindiran Dalam Video Animasi pada Kanal Youtube Santoon TV." *JHIP (Jurnal Ilmiah Ilmu Pendidikan)* 8, no. April (2025): 4239–43. DOI: <https://doi.org/10.54371/jiip.v8i4.7738>
- Sabrina, N., Saniro, R. K. K., Harahap, A. L., Aditia, F., Fit, A., & Zahwalia. "Penggunaan Kalimat Sarkasme Bem Fisip Unair Melalui Karangan Bunga Dalam Kritik Sosial." *Diksatrasia: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia* 9, no. 1 (2025): 1–23. DOI: <https://doi.org/10.25157/diksatrasia.v9i1.17010>
- Steffan, Dennis, Maria Elizabeth Grabe, and Umberto Famulari. "Multinational and Multimodal Character Framing of Political Candidates in Online News: Do Political and Media System Classifications Matter?" *International Journal of Press/Politics* 31, no. 3 (2024): 5–27. DOI: <https://doi.org/10.1177/19401612241285665>
- Suci Damayanti, Nurul, Hindun Hindun, Rahmadayani Rahmadayani, and Kimberly Maroe. "Penggunaan Gaya Bahasa pada Tuturan-Tuturan Mengenai Isu Politik pada Youtube Mata Najwa." *ALINEA: Jurnal Bahasa, Sastra dan Pengajarannya* 4, no. 2 (2024): 201–11. DOI: <https://doi.org/10.58218/alinea.v4i2.930>
- Tri Indah Rezeki, Rakhmat Wahyudin Sagala, and Rabukit Rabukit. "From Humour to Impact: Internet Memes in Political Discourse through (de)Legitimization." *Evolutionary Studies in Imaginative Culture*. 2024. 746–62. DOI: <https://doi.org/10.70082/esiculture.vi.788>
- Wanci, Sri, Suarni Syam Saguni, and Universitas Negeri Makassar. "Sarkasme Warganet Dalam Kolom Komentar @Rachelvannya: Kajian Stilistika." *Journal of Humanities and Social Studies* 3, no. 1 (2025): 88–98. <https://humasjournal.my.id/index.php/HJ/index>