



Visual and Verbal Satire Style in Sebastian Tedy's YouTube Channel: A Multimodal Pragmatics Study

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ABSTRACT

This study aims to examine the visual and verbal satirical language styles employed in Sebastian Tedy's YouTube channel through a multimodal pragmastylistic analysis. The study focuses on the types of satirical language styles, multimodal forms, illocutionary speech acts, and language functions manifested in video blog utterances. This research applies a qualitative descriptive method, with data consisting of verbal utterances and visual elements containing satire. The finding demonstrate that the identified types of satire include irony, cynicism, sarcasm, satire, and innuendo, with cynicism emerging as the dominant type. The satirical expressions are realized through verbal monomodal, verbal-visual multimodal, and visual-verbal multimodal forms, with verbal elements predominantly functioning as the primary means of meaning construction. In terms of illocutionary speech acts, satire is primarily expressed through representative acts, followed by expressive, directive, commissive, and declarative acts. Furthermore, the language functions, identified encompass communicative, social, and ideological functions, which interact in constructing criticism toward consumerism, digital trends, lifestyles, and various social practices within society. The findings indicate that satire in digital media functions not merely as entertainment, but also as a linguistic strategy for implicitly conveying criticism through the integration of verbal and visual elements.

Keywords: visual and verbal, satire style, YouTube, pragmatika, multimodal

Gaya Bahasa Sindiran Visual dan Verbal dalam Kanal YouTube Sebastian Tedy: Kajian Pragmatika Multimodal

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan gaya bahasa sindiran visual dan verbal dalam kanal YouTube Sebastian Tedy melalui kajian pragmatistika multimodal. Fokus penelitian mencakup jenis gaya bahasa sindiran, bentuk multimodal, tindak tutur ilokusi, serta fungsi bahasa yang muncul dalam tuturan video blog. Metode yang digunakan berupa deskriptif kualitatif, dengan data berupa tuturan verbal dan elemen visual yang mengandung sindiran. Hasil penelitian menunjukkan bahwa jenis sindiran yang teridentifikasi meliputi ironi, sinisme, sarkasme, satire, dan inuendo, dengan dominasi sinisme. Sindiran muncul dalam pola monomodal verbal, multimodal verbal visual, dan multimodal visual-verbal, dengan dominasi elemen verbal sebagai pusat pembentukan makna. Dalam aspek tindak tutur ilokusi, mayoritas sindiran bersifat representatif, diikuti ekspresif, direktif, komisif, dan deklaratif. Adapun fungsi bahasa yang trindikasi mencakup fungsi komunikatif, sosial, dan ideologis yang saling terkait dalam membangun kritik terhadap fenomena konsumtif, tren digital, pola hidup, serta praktik sosial masyarakat. Temuan penelitian menunjukkan bahwa sindiran dalam platform digital tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai strategi linguistik untuk menyampaikan kritik implisit melalui perpaduan elemen verbal dan visual.

Kata kunci: gaya bahasa sindiran, visual dan verbal, YouTube, pramultimodal,

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INTRODUCTION

The digital era has given rise to many forms of visual communication, one of which is narration, which is supported by various platforms, such as YouTube, Instagram, and TikTok. Social media, specifically YouTube, serves not only as entertainment but also as a space for discourse production. The information contained on YouTube is not only verbal but also supported by visual expressions, forming multimodal communication. Jewitt (2009) views multimodality as the result of a combination of various semiotic modes working together in specific social practices. Spoken language is not considered the sole source of meaning, but rather one mode among others. In this case, the multimodal elements are visual and verbal. Al-Jumaily & Alazzawi (2025) explain in their article that visual interpretation relies on a process of symbolic mediation. Visual elements include facial expressions, body gestures, screen text, expressive symbols (emojis), and the setting in which the speech occurs. Meanwhile, the verbal elements encompass speech and text in YouTube videos on Sebastian Tedy's channel. In line with this, Andzani (2023) explains that the dynamics of digital communication are influenced by trends, participatory culture, and audience engagement. The language used in digital spaces tends to be tailored to the platform's logic and user preferences, with the goal of garnering response and attention. Communication strategies now focus not only on conveying information but also on managing image and message appeal.

In the practice of ravgloggers, the digital context is reflected in the adaptation of speech to trends, viral issues, and diverse audience expectations. Asharudin (2023) argues that the reality presented in the digital world is often simulative, so social phenomena are represented through constructions that align with media logic. The use of satirical language is utilized to respond to popular issues to ensure content relevance and ease of understanding. In this regard, the audience's digital literacy skills also influence how messages are

interpreted and interpreted in the digital space (Putri, 2024).

As the number of ravgloggers increases, visual content alone is insufficient to consistently capture audience attention. This situation drives the need for creativity as a differentiating strategy, particularly in the use of language. Language as a medium for expressing feelings and thoughts is closely related to style. The development of language style today is increasingly rapid along with the development of technology and information. Keraf (2010) views language style as a way to represent the soul and personality of the language user. Each blogger is known for their own characteristics through a particular language style. The creative use of language style as an innovation in video content is an interesting thing that has been frequently encountered recently, such as @onebitebigbite with its hyperbole, @bintangemon with its satirical humor, and @nopeknovian with its snobism language style as studied by (Rahmanda & Yohanes, 2024).

One vlogger known for his creative style of language is Sebastian Tedy. He is a video creator from Surabaya known for his YouTube channel, which is characterized by a predominantly satirical style. Satire is a form of indirect expression used to convey negative emotions, criticism, or disapproval in a subtle manner. In addition to expressing disapproval, satire also functions as an aesthetic tool. Therefore, satire is a component of stylistic style. Nurgiyantoro (2018) defines language selection techniques as a means of expressing expression in verbal form. These techniques are also intended to achieve aesthetic effects. This demonstrates that language functions not only as a means of communication but also as an aesthetic that can evoke an emotional response in the reader. Style is a subset of diction related to individual or characteristic expressions. Word choice is considered not only for the accuracy of language use but also for the appropriateness of stylistic expression and nuances of meaning within a situation (Keraf, 2007).



Satire is often defined as a form of disapproval of an idea or action. However, satire is often used through figurative language to convey negative meaning (Busairi, 2022). Satire is classified into six types: irony (a contradiction between the utterance and the intended meaning), cynicism (condemnation or expression of distrust), sarcasm (an explicit expression of belittling another party), satire (humorous criticism), and inuendo (belittling crucial facts).

Sebastian Tedy (hereinafter referred to as ST) is an interesting example, presenting content with a satirical strategy that creatively combines verbal and visual elements. The satire in his videos is present not only in the form of words but also through facial expressions, visual illustrations, sound effects, and scene settings that serve to build certain rhetorical effects. These situations make a significant contribution to the study of pragmatics, particularly speech acts. Leech (2014) defines pragmatics as the study of the meaning of speech and the speaker's intentions as interpreted by the interlocutor, making social, situational, and relational contexts integral to his analysis. The study of pragmatics focuses not only on the internal meaning of a language system but also encompasses the processes of meaning production, understanding, and interpretation in specific situations.

Pragmatics is closely related to the concept of linguistic action. Austin (1962) argued that when someone speaks, they not only convey information but also perform an action. This demonstrates that language has the ability to create, change, or influence social reality through speech. Austin's ideas were later developed by Searle (1969), who emphasized that language has a specific structure and rules that can be analyzed systematically. Utami & Rizal (2022) emphasize that speech events are always influenced by the surrounding situation, including the purpose of communication, the participants in the conversation, and the social setting. This demonstrates that the social context shapes how language is used in the digital world,

ensuring that the message conveyed is collectively received. Within a pragmatic framework, speech meaning is understood as the result of interpreting the speaker's intentions within a specific context. Speech acts are classified into five types: representative/assertive (statements whose truth can be tested), directive (influencing the speech partner), expressive (expressing the speaker's views, emotions, or assessments), commissive (showing the speaker's commitment to the spoken intention), and declarative (changing social conditions through speech).

Language style is inseparable from the principles of interpretation in pragmatics. Furthermore, Black (2016) explains how these two fields work: pragmatics provides a framework for understanding the language forms used to achieve communicative effects, and stylistics serves as a tool for examining the processes by which these language forms are patterned. A pragmatic-stylistic perspective allows for a more comprehensive analysis of the explicit and implicit meanings of texts through context, which serves as the basis for understanding communication strategy styles. Stylistic effects operate through pragmatic mechanisms, such as speech acts and shared contexts. Meaning is formed when the audience interprets stylistic choices and their relationship to the speaker's goals and attitudes. From this perspective, the text is viewed as a space for negotiation of meaning between speaker and audience. The listener plays an active role in constructing meaning by utilizing stylistic clues and their contextual knowledge. Thus, pragmatics views language style as a pragmatic act that produces both aesthetic effects and communicative functions in social practice.

Halliday (1978) stated that language functions not only as a grammatical system but also as a social practice to achieve specific goals in specific contexts. Within a functional framework, meaning is not seen as a separate unit but rather as the result of interactions between linguistic forms, contextual situations, and the surrounding social relations. Therefore, analysis of language function

emphasizes how the choice of speech forms reflects communicative intent, builds social relationships, and represents realities negotiated within society. Based on the functional approach developed by Halliday (1978), language is understood as a social semiotic that simultaneously performs three metafunctions: ideational, interpersonal, and textual. These three metafunctions allow language to be mapped into the dimensions of communicative function (speakers' relationships and attitudes), social function (representation of experience and construction of reality), and ideological implications that emerge through choices of representation and organization of meaning.

Based on the background description, the problem can be formulated as follows:

1. What types of satirical language styles are used on Sebastian Teddy's YouTube channel based on stylistic considerations?
2. What forms of satirical language styles are used on Sebastian Teddy's YouTube channel based on verbal and visual aspects?
3. How is the meaning of the illocutionary speech act of satire style in Sebastian Teddy's YouTube channel reviewed in the context of communication within the framework of multimodal pragmatics?
4. What are the communicative, social, and ideological functions of satire on Sebastian Teddy's YouTube channel in constructing criticism, humor, and conveying messages to digital audiences?

Several previous studies relevant to this study share a similar focus and locus of study, but will nevertheless be briefly described to highlight the unique characteristics of this study compared to previous research. First, the study conducted by Firdaus & Inayatillah (2025) focused on classifying utterances containing satire into satire, irony, cynicism, satire, sarcasm, inuendo, and antiphrasis. This study used semantic analysis to analyze the meaning of the utterances. The results showed that the dominant style in *tekotok* animated videos is

satire, while antiphrasis and inuendo are subordinate styles in *tekotok* animated videos.

The second study was conducted by Sasmita et al. (2025) is a descriptive qualitative study that classifies satirical language styles into five types: irony, cynicism, sarcasm, satire, and inuendo. This study used stylistic analysis and pragmatic context to analyze the meaning of utterances. It was found that satirical language styles have their respective functions, including mocking, reprimanding, raising awareness, and their dominant function as a means of criticism.

The third study is a qualitative study conducted by A'yuni & Sodiq (2025) that describes the forms of sarcasm and satire, illocutionary speech acts, and the linguistic functions contained therein toward the LGBT community in comments on the X accounts @tanyakanrl and @tanyarlfs. This research was conducted to avoid misinterpretation of the intent and function of utterances in online communication.

The three studies above are relevant to this study, both in terms of focus, locus, and research method. This study utilizes a multimodal pragmatics approach to identify satirical styles, including irony, cynicism, sarcasm, satire, and inuendo. The novelty of this study lies in its integration of three disciplines to interpret complex contemporary discourse. This research is necessary to deepen understanding of the multimodal pragmatics approach, particularly in examining the integration of verbal and visual elements in conveying meaning. Understanding the relationship between context, language form, and visual elements is crucial for effective communication. A lack of understanding of the principles of multimodal pragmatics can hinder smooth interactions, especially in digital media. Therefore, in the multimodal communication process, both speakers and listeners need to understand and apply the principles of multimodal pragmatics so that the information conveyed can be fully received.



METHOD

This research uses a descriptive qualitative approach to uncover ambiguity in a holistic-contextual manner. This method produces descriptive data in a specific context by utilizing various natural methods of observation. Pragmatics studies focus on analyzing speakers' creation of meaning through language style and speech act strategies, requiring detailed, contextual, and interpretive data descriptions. This approach has the potential to comprehensively uncover implicit meanings, stylistic functions, and speakers' communicative intentions, thus yielding a comprehensive understanding of the interaction between pragmatics and stylistics in an utterance.

The data sources used in this study are visual and verbal content containing satirical language styles in video content on Sebastian Tedy's YouTube channel. The data used are three video blogs selected based on the urgency of studying language use in experimental videos, which often depict a consumerist lifestyle. The selected video content presents complex satirical situations in the blogger's verbal and nonverbal interactions with his audience. Furthermore, this content reflects digital communication relevant to societal media consumption patterns, particularly among the younger generation, allowing for in-depth analysis of language, humor, and implicit criticism. Another imperative lies in the consistency of themes and clear illocutionary patterns, thus providing strong empirical evidence for pragmatic analysis.

Data collection was conducted through documentation, observation, and note-taking techniques. Documentation served as a guide for data exploration by taking screenshots of ST's video content containing visual satire. The observation technique was conducted carefully, identifying parts of the video containing verbal satire and the visual context within ST's YouTube channel. The note-taking technique involved recording written and detailed verbal data from ST's video content.

The data collection instrument used was the researcher himself (human instrument) with the aid of tables and data coding. The analysis process employed Miles and Huberman's interactive model, which consists of three stages: data reduction, data presentation, and conclusion drawing.

RESULT

1. Types of satire on Sebastian Tedy's YouTube Channel

Based on the data analysis process, each type of satire appeared with varying frequency. This indicates differences in the intensity of use of each type. This variation reveals a tendency for one type of cynicism to be more dominant than the others and reflects an uneven pattern of satire use. This finding confirms that the use of satire in the research data is selective and influenced by the need to convey messages in various contexts. The following is a description of the types of satire.

"Yeah, maybe my expectations were too high, but I expected the matcha to be of a very high-level ceremonial grade because the price is also quite high-level, right?" (V1.19/14.44)

Data from V1.19/14.44 indicates irony. The sentence "I expected the matcha to be of a very high-level ceremonial grade because the price is also quite high-level, right?" was delivered by ST subtly, accompanied by a frown. This classification is based on the conflict between the seemingly positive literal meaning and the actual meaning, which suggests that the menu's taste is not commensurate with the price. This utterance demonstrates an indirect strategy of sarcasm, conveying the criticism subtly through contrasting meanings.

"That's why I thought, 'Wow, even the company's noodles aren't delicious. How are these matcha eggs I only made in two minutes, sir?'" (V1.12/7.19)

Data from V1.12/7.19 indicates a style of sarcasm characterized by cynicism. The sentence "Even the company's noodles aren't delicious" is a

direct criticism without any softening of meaning. This expression demonstrates the speaker's cynical attitude, openly assessing the situation that has led to disappointment. The continued doubt in the sentence "Matcha eggs... how are you, sir?" reinforces the speaker's cynicism.

"Honestly, these are the most disappointing noodles I've ever eaten." (V1.11/7.16)

Data in V1.11/7.16 indicates a sarcasm-like style of language. The phrase "Most disappointing" is an explicit expression used by ST as a confrontational criticism. This strategy emphasizes that the sarcasm is directed openly at the producer of instant matcha ramen, creating an impression of insult.

"It seems KFC should just make chicken, they don't need to make KFC pukis!" (V2.48/15.48)

Data in V2.48/15.48 indicates a satire-like style of language. The sarcasm is delivered with a chuckle, a characteristic of satire. The utterance directs an assessment of the quality of the "pukis" product, utilizing humor to convey the criticism in a non-confrontational manner. Through this utterance, the speaker not only humorously addresses the discrepancy between reality but also encourages the audience to recognize the discrepancy between ST's expectations and reality.

"I want to feel the cholesterol in this McDonald's" (V2.39/1.37)

Data from V2.39/1.37 indicates an inuendo style of language. This classification refers to the use of lighthearted, seemingly inquisitive phrases, yet implying judgment about the unhealthy content of the food. The choice of the word "want to feel" serves to downplay the perceived seriousness of the risk, thus conveying criticism of the consumption of high-cholesterol foods implicitly without direct statement.

A synthesis of the dominant types of satire language styles on Sebastian Tedy's YouTube channel was generated by grouping data based on pre-determined categories. From all the data analyzed, variations in distribution were identified for each type: 7 irony data, 22 cynicism data, 14 sarcasm

data, 16 satire data, and 10 inuendo data. This difference in numbers indicates a tendency towards dominance of cynicism, reflecting the pattern of using satire language styles with doubtful and mocking rhymes in conveying information.

2. Multimodal Forms of Satire on Sebastian Tedy's YouTube Channel

Based on the data analysis process, it appears that multimodal forms appear in diverse variations with uneven distribution across each category. This imbalance indicates a tendency for certain forms to be used more frequently than others. This demonstrates that the delivery of satire does not rely solely on a single mode, but rather utilizes a combination of verbal and visual elements flexibly according to the needs of the context. The following is a description of the multimodal forms of satire.

"But because I don't want to waste money at another dud matcha place, I think I know someone who can help me find a premium matcha place." (V1.21/15.43)

Data from V1.21/15.43 indicates a monomodal verbal form. The evaluative meaning of previous experiences is marked by the word "Dud," which directly implies poor quality. All information and the intended meaning of the utterance are constructed through a series of language elements without the involvement of visual elements.

"And honestly, even though I like matcha, I'm not so sure about this one. 'Is it really like this?' It's like ramen, but the broth is moss water, man." (V1.5/3.43)

Data V1.5/3.43 indicates a multimodal verbal-visual form. The expression is the speaker's expression when looking at freshly cooked matcha-flavored ramen. The satirical strategy is revealed through verbal elements through the sentence spoken by ST. However, visual elements also play a role through ST's frowning expression when uttering the sentence. A portion of matcha-flavored ramen in a bowl is presented to the camera to prove



the ramen's form, which is metaphorized with moss water.

"Hmm, what's strange is that it can blend together quite well and look like a regular omelet. The difference is probably the Hulk's virus infection." (V1.7/5.29)

Data V1.7/5.29 indicates a multimodal visual-verbal form. The image of the Hulk character juxtaposed with a matcha-flavored egg is the primary visual element in the data, contributing to the primary humor. The satirical intent is clarified through the sentence "Like a typical omelet, the only difference is that this is the Hulk's viral infection." The Hulk character is a fictional hero depicted as possessing superhuman strength and a green body. However, in ST's video blog, the Hulk is depicted as a virus, with negative connotations combined with humor. Therefore, the character's visualization is presented humorously through eyes and mouth that are out of sync with his superhuman strength.

Globally, the satirical form is found in both visual and verbal elements. Both elements play their respective roles in shaping the meaning of the satire. All data indicate verbal elements, either as a single indication, a dominant indication, or as a reinforcement of the satirical meaning. Conversely, 35 data points indicate visual elements with different indicator descriptions. The synthesis of the dominant multimodal forms of satirical language style in Sebastian Tedy's YouTube channel was obtained through a classification based on the integration of verbal and visual elements. Through data analysis, 34 data were found in the form of single verbal, 30 data in the form of double verbal-visual, and 5 data in the form of double visual-verbal.

3. The Meaning of Illocutionary Acts on Sebastian Tedy's YouTube Channel

Data analysis shows that each type of illocutionary act occurs with varying intensity, resulting in a different distribution across cat-

egories. This variation reflects the tendency to use certain types of illocutionary acts to convey satire. This indicates that the resulting meaning is not uniform but is also influenced by the intended purpose of the utterance in each context. The following is a description of the meaning of the illocutionary act data in the satirical style.

"Even though you said matcha, to be honest, I didn't really taste the matcha. In fact, it tasted like noodle soup, but the MSG version is lighter." (V1.10/7.03).

Context: ST reviews matcha flavored instant ramen.

Data from V1.10/7.03 indicates a representative illocutionary act. The utterance contains a descriptive description of taste, measured by comparing it with the speaker's initial expectations. Representative strategies are expressed through direct sensory impressions and linking objects to more familiar referents. This statement confirms that the ramen's taste does not match the label, and therefore can be considered an observation claimed by the speaker as factual.

"Move! Move! Timelapse or something? I want to enjoy my matcha!" (V1.25/21.40)

Context: ST tells the cameraman to move away from his dining table so he can enjoy his matcha alone.

Data V1.25/21.40 indicates a directive illocutionary act. The utterance, accompanied by a shooing gesture, reflects the speaker's attempt to direct the addressee. The directive strategy is expressed through a firm command emphasized by repetition and supported by gestures, increasing the emphasis of the utterance. This indicates the speaker's intention to control the situation in the hope that the addressee will respond with a concrete action.

"Honestly, this is the most disappointing noodle I've ever eaten" (V1.11/7.16)

Context: ST reviews matcha-flavored instant ramen.

Data V1.11/7.16 indicates an expressive illocutionary act. The utterance, uttered after tasting matcha-flavored instant ramen, expresses the speaker's disappointment with the experience. The expressive strategy is revealed through evaluative state-

ments emphasized with honesty markers to enhance the emotional force conveyed. This indicates that the utterance aims to convey a direct subjective evaluation through the speaker's disappointment with the matcha-flavored ramen.

"Are you only having milk mixed with grass for breakfast?" (V1.4/2.01)

Context: Conveying the impression that breakfast with milk mixed with matcha doesn't make you feel full, implicitly indicating an intention to consume more.

Data from V1.4/2.01 indicates a commissive illocutionary act. The statement conveys the speaker's internal urge to continue the action after assessing that the previous intake was insufficient. The commissive strategy is reflected through the implied intention in the expression "just breakfast," which indicates insufficiency. This indicates the speaker's tendency to commit to increasing intake as a reaction to the perceived situation.

The synthesis of the dominant meaning of illocutionary speech acts in the satirical style on Sebastian Tedy's YouTube channel is compiled based on Austin and Searley's illocutionary categories. Based on the analysis, 37 representative data, 4 directive data, 20 expressive data, and 8 commissive data were found. Meanwhile, the declarative category was not found in all the data. This distribution pattern indicates a dominance of representative illocutionary acts, which reflect the conveyance of meaning through depiction, opinion, and claim in the practice of satire.

4. Language Functions in Sebastian Tedy's YouTube Channel

Based on data analysis, language functions appear in both singular and plural forms with varying frequencies in each category. This difference indicates a tendency for certain functions to be more dominant, while also demonstrating that a single piece of data can carry more than one function simultaneously. This confirms that language use in satire is dynamic and not limited to a single

functional orientation. The following is a description of the data on the functions of satire.

"Actually, the texture is delicious, guys. The texture can be cool, or really fluffy, like I'm eating cotton. But I have to be honest, even though the cooking method is cool and the ladies are very nice here, the matcha flavor is lacking." (V1.18/14.12)

Data from V1.18/14.12 indicates a single communicative function. The utterance displays an assessment that begins with an appreciation of the texture and presentation, then criticizes the perceived lack of flavor. The communicative function is indicated by the contrast between the compliment "the texture is great" and the criticism "the matcha flavor isn't there," which suggests an implicit evaluation through softening of meaning. This demonstrates an effort to maintain balance in conveying the assessment, ensuring that the criticism is conveyed without diminishing the positive impression.

"But man, this is crazy, Rp. 62,000 is literally like eating at a restaurant. If it's not like a restaurant, watch out!" (V3.57/3.36)

Data from V3.57/3.36 indicates a single social function. The utterance contains an evaluation of the product's price, which is considered disproportionate to the quality offered. This social function is revealed through the comparison of the price to "like eating at a restaurant," a satirical practice of excessive pricing and alluding to the inequality of purchasing power. This expression reinforces the critique of market logic that is insensitive to consumers, while also calling for a reconsideration of the reasonableness of prices within the context of socioeconomic conditions. "Honestly, besides my questionable cholesterol, I seem to have a disease called over-ordering." (V2.50/19.05)

Data from V2.50/19.05 indicates a single ideological function. The utterance contains the speaker's reflection on the habit of ordering excessive food. An indication of this ideological function is evident in the phrase "over-ordering," which high-



lights this behavior as a problem, not simply a common practice. This implies a satire on deeply ingrained consumerist patterns in society and emphasizes the contradiction between actual needs and excessive consumption.

"But yeah, at the end of the day, like the matcha-matcha at the cafe, it tastes a bit chemical. It's not that it's not delicious, but it could be better." (V1.20/14.52)

Data from V1.20/14.52 indicates a communicative-social multifunction. The utterance contains the speaker's evaluation of the product's taste, which does not match the expected premium image. This multifunction is revealed in the phrase "could be better," which softens the criticism, while simultaneously implying a comparison with "chemical-chemical," which implicitly highlights the product's quality. This demonstrates a communicative indicator in the form of an indirect evaluation to maintain harmonious interactions, as well as a social indicator that expresses symbolic criticism of product quality standards that don't match the restaurant's label.

"This is double the cholesterol, sis. This is great! Yes, cholesterol plus diabetes is always tempting, Bastie." (V1.17/12.58)

Data from V1.17/12.58 indicates socio-ideological multifunctionality. The utterance contains the speaker's assessment of the nutritional content of high-risk foods, but is delivered in a positive tone. This multifunctionality is evident in the word "menggoda," which suggests a multifunctionality, making a dangerous situation seem appealing, thus presenting an implicit satire. This demonstrates a social indication in the form of criticism of normalized unhealthy food consumption habits, as well as an ideological indication in the form of highlighting the contradiction between awareness of health risks and the perception that continues to view them as attractive. "I really did overdose on matcha. By the way, matcha actually contains about 20-40g of caffeine per gram, so let's just say it's 20g of caffeine. Since this morning, that means

I've been drinking like 20g of matcha (20x20) = 400g of caffeine, man. This is why I'm awake and going crazy." (V1.9/6.12)

Data from V1.9/6.12 indicates a communicative-social-ideological multifunction. The utterance contains the speaker's explanation that excessive consumption can have extreme impacts on physical conditions. This multifunction is revealed in the phrase "matcha overdose," which implies implicit criticism through the emphasis on numbers and hyperbolic calculations. From a communicative perspective, the utterance contains a structured informative narrative, yet it carries a critical meaning. The social function is carried out through criticism of excessive consumption habits that exceed reasonable limits in everyday practice. Meanwhile, the ideological function operates by emphasizing the contradiction between the speaker's awareness of the impacts of excessive consumption and a mindset that continues to justify such behavior as normal. The synthesis of the dominant functions of satire in Sebastian Tedy's YouTube channel was generated by grouping data based on predetermined categories. Based on the analysis, 21 data were found with a single communicative function, 9 data with a single social function, and 7 data with a single ideological function. In addition, there are variations in multifunctionality, which include 13 data with communicative-social multifunctionality, 10 data with social-ideological multifunctionality, and 9 data with communicative-social-ideological multifunctionality. This distribution shows a tendency towards a single communicative function while also displaying the complexity of the role of language that does not always stand alone.

5. Relationships between Types, Forms, Meanings, and Functions of Satire in Sebastian Tedy's YouTube Channel

Based on the analysis, there are relationships between the types, forms, meanings, and functions of satire in the research data. This relationship in-

indicates that the choice of certain linguistic forms tends to produce different satirical meanings and functions depending on the context of the utterance. The types of satire used also indicate certain tendencies in conveying criticism communicatively, socially, or ideologically. Therefore, the elements of satire are interrelated and form a coherent construction of meaning in the utterance.

5.1 The Relationship between Types and Multimodal Forms

Based on the analysis, the types of satire—irony, cynicism, and sarcasm—tend to appear in monomodal verbal forms. This indicates that ST relies on linguistic elements as the center of satire formation without the support of dominant visual elements. Critical meaning is constructed through word choice, sentence structure, and the use of evaluative expressions, both implicit and explicit. This situation suggests that the strength of these three forms of satire lies in the speaker's verbal ability to construct assessments and respond to a phenomenon.

In contrast, sarcasm and inuendo tend to appear in multimodal verbal-visual forms, with verbal elements dominating. This pattern indicates that the meaning of satire remains centered on verbal utterances, while visual elements serve to reinforce the emphasis of the meaning conveyed. Emphasis is expressed through facial expressions, gestures, and intonation, often using a tone that mocks, belittles, or disguises criticism. This situation confirms that sarcasm and inuendo utilize a combination of verbal and visual elements, but language remains the primary focus in satire formation.

5.2 Relationship between Types and Meanings of Illocutionary Acts

The types of irony, cynicism, satire, and inuendo in this study predominantly take the form of representative speech acts. This means that satire is conveyed through evaluative statements that

appear informative or descriptive. Speakers tend to convey evaluations, criticisms, or doubts indirectly through descriptions of specific situations and experiences. Thus, representative acts are used to establish an objective impression, even though the utterances actually contain evaluations and satirical meanings.

Sarcasm has distinct characteristics because it is more dominant among expressive illocutionary acts that directly display the speaker's emotional attitude. This characteristic is reflected in the use of utterances that express anger, hatred, and disappointment, or more openly mockery. Speakers no longer disguise criticism through descriptions of situations, but instead emphasize their emotional response to the object in question. This indicates that sarcasm has a higher level of directness than other types of satire.

5.3 Relationship between Meaning and Function

Representative illocutionary acts tend to produce a communicative function in the delivery of satire. This is reflected in the use of descriptive and evaluative statements that convey implicit criticism without direct confrontation. Through this form, the speaker can maintain interpersonal dynamics while conveying an assessment of a phenomenon.

Directive illocutionary speech tends to have an ideological function in satirical utterances. This type is used to influence the audience's perspective through invitations, suggestions, prohibitions, or commands that critique certain thought patterns. Through directive speech, the speaker not only conveys an assessment but also questions the values and customs that have been normalized by society.

In contrast, expressive illocutionary speech has a more significant communicative and social role because it reveals the speaker's emotional reaction to the phenomenon being criticized. Ex-



pressive speech is used to express emotional responses, such as disappointment or ridicule, more openly, yet still packaged communicatively. In this way, satire not only maintains the dynamics of interaction but also criticizes social practices deemed deviant.

5.4 Major Patterns Found

Overall, the pattern found is that satire on Sebastian Tedy's channel is predominantly constructed through cynicism, manifested through representative speech acts, predominantly monomodal verbal, and a tendency toward communicative functions. This suggests that satire is packaged as an evaluative description of reality, rather than a direct attack. This strategy allows ST to convey social criticism while maintaining nuances of humor and digital performativity. Supported by visual elements in some of the data, which serve as a key element of meaning, the focus of satire remains on verbal utterances. Thus, the relationship between type, form, speech act, and function demonstrates a consistent pattern of satire in constructing implicit criticism in digital media.

DISCUSSION

Satire is a category of figurative language intended to convey a negative message, criticism, or expression without triggering a direct confrontation. Based on its word choice, satire possesses a specific critical force. For example, irony, expressed implicitly and containing paradox, has a different intensity than satire, which is presented with reflective humor (Keraf, 2007). Video blogs on Sebastian Tedy's YouTube channel, packaged as experiments of a specific duration, contain various types of satire. Essentially, this study aims to explore the strategies of satire styles, multimodal forms, the meaning of illocutionary speech acts, and language functions. The results of the analysis of satire use were obtained from three video blogs selected thematically.

The dominant type of satire in this study is cynicism, which is a form of expression of the speaker's disbelief in a phenomenon. This study examines three video blogs on Sebastian Tedy's YouTube channel that contain experiments of a specific duration. Experiments are trials to prove a result. Experiments foster new experiences, thus giving rise to certain expectations when undergoing them. The overlapping of expectations and reality can create doubt about a phenomenon. This occurred in Sebastian Tedy's experimental video blog. Distrust or doubt led to verbal derision, a form of cynicism. Therefore, the dominant style of language used was cynicism. This aligns with Keraf's (2007) theory that cynicism is a satirical expression that functions as an overt criticism or expression of distrust. This contrasts with research conducted by Firdaus & Inayatillah (2025) and Sasmita et al. (2025), which showed the dominance of satire in digital entertainment.

The digital era has given rise to various communication strategies, one of which is video blogging. Communication in video blogs, which takes place online, can amplify the power of satire, for example through the tone of voice and cynical facial expressions posted on social media. In other words, visual elements also influence the intensity of the satire. Multimodally, no dominance of satire was found in the data analysis. However, if mapped based on the three research classifications, the dominant form of satire is found in monomodal verbal. Documentation aims to present the real results of the experiment. Documentation in video blogs requires visuals of the speaker as the experimenter. Sebastian Tedy's video blog presents a voice-over speech strategy, namely the production of sound recorded separately from the image in the form of a narrative to reinforce the message. This gives rise to a monomodal verbal strategy as the dominant form of satire. This is in line with the theory expressed by Halliday (1978) that language as a social semiotic system is independently able to construct interpersonal and

evaluative meanings through word choice and sentence structure. In contrast, research conducted by A'yuni & Sodik (2025) emphasizes the dominance of expressive illocutionary speech acts, in accordance with the research locus, namely platform X, which is a means of expressing the opinions of social media users. This difference indicates that the character of satire in digital media can be influenced by the speaker's communication style, the context of delivery, and the form of interaction built with the audience.

The dominant illocutionary speech act in this study is representative, which conveys a claim about a condition. The use of this representative speech act is appropriate to the context in which the utterance occurs. The experiment conducted by Sebastian Tedy involved a direct test on the body to determine the resulting effects, such as metabolic reactions, energy changes, and mood. This elicits the speaker's opinion regarding the effects and a description of the body's condition during the experiment, providing regular notification. Furthermore, the representative strategy is also expressed through factual statements about the food consumed, thus generating claims against a party, even personal claims. Therefore, the dominant representative illocutionary speech act is used. This aligns with Searle's (1969) theory that representative illocutionary speech acts are speech acts whose utterances can be held accountable for their truthfulness.

The dominant function of satire in this study is found in the single communicative function. This study examines the utterances in Sebastian Tedy's video blog, which take the form of an experiment aimed at testing the effects of food and drink, thus requiring dietary intake. This intake was also part of the experiment, meaning a new experience for Sebastian Tedy's taste buds. In the video blog, it was revealed that the tastes of the food consumed during the experiment varied considerably, including some that were pleasant, marked by praise, and others that were disliked by the speakers. These taste assessments were conveyed descriptively,

necessitating softening of meaning to maintain the dynamics of interpersonal communication. Therefore, the single communicative function was dominant in this study. This aligns with the theory put forward by Halliday (1978), who views language as a means of building and negotiating social relationships.

This study differs from several relevant previous studies, both in terms of findings and scope. Significant differences are evident in the language function and the methodological approach used. Research by Sasmita et al. (2025) identified the functions of satire as mocking, criticizing, reprimanding, and raising awareness, while A'yuni & Sodik (2025) proposed language functions that include personal, regulatory, representative, and imaginative functions. This research categorizes language functions into communicative, social, and ideological functions, which are interrelated in constructing critiques of social phenomena and societal mindsets. Overall, this research is novel through the integration of pragmatics, stylistics, and multimodality within a single multimodal pragmatics framework. Another novelty lies in the use of video blogs as the research locus, which allows for the analysis of satire not only through verbal elements but also through visual relationships and the accompanying digital context.

This research still has several limitations in the analysis process and data scope. The research data focuses only on speech on Sebastian Tedy's YouTube channel, so the results cannot be generalized to all forms of digital communication. The multimodal analysis in this study also places greater emphasis on verbal and visual relationships that support the meaning of satire, so other multimodal elements such as audio, intonation, and cinematic aspects have not been discussed in depth. Furthermore, this research does not examine audience responses to the use of satirical language styles in video blogs. These limitations open up opportunities for further research to expand the objects, studies, and multimodal aspects analyzed.



CONCLUSION

Based on the results of the research into visual and verbal satire styles on Sebastian Teddy's YouTube channel through a multimodal pragmatics study, it can be concluded that speech in video blogs functions not only as spontaneous expression but also as a medium for conveying structured criticism through specific linguistic strategies. The types of satire styles identified include irony, cynicism, sarcasm, satire, and inuendo, with cynicism dominating as a form of implicit evaluation. The satire style is consistently expressed through the use of humor, paradox, hyperbole, rhetorical questions, and reflective statements packaged within an implicitly evaluative narrative. From a multimodal perspective, satire appears in monomodal verbal, multimodal visual-verbal, and multimodal verbal-visual patterns, with a tendency for verbal elements to be central to meaning formation. Within the framework of illocutionary speech acts, the majority of satire is realized through representational means, followed by expressive means, directives, and commissives, depending on the context of the criticism. This demonstrates that the meaning of satire is not conveyed explicitly, but rather constructed through word choice, speech structure, visual expression, and complementary situational context.

The utterances in video blogs contain social critiques of practices that have become normalized in everyday life. These critiques include patterns of overconsumption, impulsive buying culture, product quality standards, and the behavior of following trends without rational consideration. The satire used is not only personal but also refers to collective habits that have developed in digital society. In this context, the communicative function is evident in the speaker's tendency to convey evaluations subtly without direct confrontation, while the social function is present through implicit critiques of certain behaviors and social practices. The speaker tends to maintain interpersonal dynamics by couching the criticism in humor and a relaxed style, while still maintaining a critical

tone regarding the reality being addressed. Thus, the language in video blogs serves as a medium for social reflection, highlighting the discrepancy between actual practices and prevailing social norms.

The ideological dimension of the utterances is revealed in the form of critiques of dominant, established mindsets in society. The speaker often highlights the contradiction between awareness of risks and persisting behaviors, such as consuming certain foods or lifestyles. This shows that speech not only represents personal experiences but also reflects the value system underlying such behavior. Through satire, speakers indirectly challenge assumptions considered normal in society. Overall, this study shows a dominant pattern of cynicism in representative speech acts, with verbal forms as the center of satire, as well as a tendency towards communicative functions in conveying criticism. The combination of satire in the communicative, social, ideological, illocutionary speech acts, and multimodality dimensions shows that satire in digital media does not merely function as entertainment, but as a language strategy to construct, maintain, and criticize social reality contextually.

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