


# Denny Sumargo's Partiality in the August 2025 Mass Demonstration Podcast: Corpus-Based Critical Discourse Analysis

 <https://doi.org/10.31004/jele.v11i4.2613>

\*Fitriyani, Asropah, Ickuk Prayogi<sup>abc</sup>

<sup>123</sup>Pendidikan Bahasa dan Sastra Indonesia, Fakultas Pendidikan Bahasa dan Seni, Universitas PGRI Semarang, Indonesia

Corresponding Author: [fitriyani191204@gmail.com](mailto:fitriyani191204@gmail.com)

## ABSTRACT

The practice of language in digital media not only functions as a means of communication, but also represents ideology and power relations. This research aims to reveal Denny Sumargo's partiality in the YouTube podcast Curhat Bang episode "Demo Collapses DPR, Pasha Ungu Answers Why DPR Dances" which was uploaded on August 27, 2025. The research uses a qualitative descriptive approach with corpus-based analysis of Norman Fairclough's critical discourse. Data in the form of Denny Sumargo's speech as a podcast host was obtained through manual listening and transcription techniques. The corpus consists of 1,586 tokens and 526 word types that are analyzed using AntConc through word frequency, concordance, and n-gram features. The results of the study show that partiality is built through the use of inclusive pronouns, framing, and representation of social actors that place the community as the aggrieved party, while the House of Representatives is represented less empathetic. These findings suggest that digital podcast hosts also play a role as discursive actors who shape public opinion through linguistic practices.

**Keywords:** *Critical Discourse Analysis, Language Practice, Youtube Podcast, Host Bias, Power Relations.*

### Article History:

Received 20<sup>th</sup> May 2026

Accepted 15<sup>th</sup> June 2026

Published 02<sup>nd</sup> July 2026



## INTRODUCTION

The practice of using language cannot be understood as neutral (Fairclough dalam Ningrum et al., 2025), Language is not only a means of communication, but also as a social practice that always carries an ideological charge (Alfaris & Mardikantoro, 2025; Ramadhany & Musawir, 2025). Thus, objectivity in language is impossible to achieve, because every choice of words, sentence structure, and delivery strategy is always related to the perspective, interests, and power relations that underlie it (Sholikhati & Mardikantoro, 2017). Language always carries an ideological charge, reproduces or challenges power relations, and shapes the perception of social reality (Haslina, 2023; Prayogi & Oktavianti, 2025). In humanities studies, truth is intersubjective, never completely free from the speaker's perspective, interests, and power context (Benesch, 2020; Bhattarai, 2020; Bhusal, 2025).

The principle of non-neutrality in language practice is increasingly relevant in the media realm. Traditional and digital mass media have never presented facts purely (Hasanah & Bakti Mardikantoro, 2017), rather, the use of language always reflects a certain ideological position through framing strategies and representation of social actors in order to direct the audience in understanding social reality (Rimang et al., 2026). Reuters Institute Digital News Report 2025 creator serta *influencer* sebagai sumber informasi. Hal ini menunjukkan bahwa influencer digital tidak lagi hanya berfungsi sebagai

penghibur, tetapi juga sebagai aktor yang memiliki pengaruh dalam membentuk opini publik (Yefanov, 2022).

One of the fastest-growing digital media is YouTube podcasts. In contrast to mainstream media, podcasts are more interactive, and there is relatively minimal institutional intervention. This allows each speaker to express their opinion more freely and personally, allowing for the formation of symbolic solidarity between the speaker and the audience. Research Sinaga et al. (2025) It shows that the use of language in digital spaces can build a collective identity and a sense of closeness to a particular group, especially when a discourse is associated with social unrest that develops in society. However, precisely because of its informal nature and perceived authenticity, ideological biases in podcasts are often unnoticed and more easily accepted by the audience.

Some previous research has applied critical discourse analysis to podcasts, but most research still focuses on the content of the conversation, the narration of the speakers, or the themes discussed in the podcast. For example, the research on Deddy Corbuzier's episode reveals ideology through titles and narratives (Kurniasari et al., 2024), podcast Ruang28, Arsil (2024) podcast Kompas TV related to education issues (Sihombing et al., 2024), and Zulfan Lindan's YouTube podcast "Unpacking Indonesia" (Hakim, 2025) still placing the source and the content of the conversation as the object of analysis. Thus, the position of the host as an interaction manager and discourse director has not been studied in depth, even though the host has a strategic role in determining the direction of the conversation, choosing the issues that are highlighted, and framing the social actors involved in the discourse, especially in relation to the linguistic strategies used to build ideological alignment with the speakers and audiences.

In addition, corpus-based critical discourse analysis research on digital political podcasts in Indonesia is still relatively limited. Most of AWK's research on digital media still uses an interpretive approach without the support of corpus-based linguistic evidence. In fact, the corpus approach can help strengthen the analysis through word frequency data, the context of a word through concordance, and looking at the repetition of language forms that appear in discourse. The use of corpus-based critical discourse analysis approaches is important to show how partiality is built linguistically through repetitive language patterns. So this research has three main urgency. First, the increasing influence of digital political podcasts on the formation of public opinion, especially among the younger generation. Second, the position of podcast hosts as discursive actors who have power in building socio-political framing is still rarely studied. Third, the use of corpus-based critical discourse analysis approaches in digital political podcasts in Indonesia is still limited.

The novelty of this research lies in the use of Norman Fairclough's critical discourse analysis approach combined with the corpus approach to uncover the partiality of digital political podcast hosts through the analysis of pronouns, framing, representation of social actors, and linguistic patterns that emerge in the speech corpus. This research not only focuses the analysis on the content of the conversation, but also places the podcast host as a discursive actor who has the power to direct the audience's opinion.

This study examined the podcast "Curhat Bang: Denny Sumargo", especially the episode titled "Demo Collapses DPR, Pasha Ungu Answers Why DPR Dances" which was uploaded on August 27, 2025. The episode emerged after the mass demonstration on August 25, 2025 demanding the dissolution of the House of Representatives which was triggered by the issue of increasing the allowances of members of the House of Representatives and the viral video of members of the House of Representatives dancing on social media. In the discussion of the podcast, Denny Sumargo presented two speakers: Ferry Irwandi who was positioned as a representative of the aspirations of the community, and Pasha Ungu as a representative of the House of Representatives. The initial allegation obtained by Denny Sumargo was on the side of the community who were considered to be the disadvantaged parties in the issue. Therefore, this research aims to reveal how Denny Sumargo's alignment as a host and channel owner is built through linguistic practices, framing, and representation of social actors in podcasts.

## METHOD

This research is a qualitative research using Norman Fairclough's Critical Discourse Analysis approach combined with the corpus approach. The approach is used to uncover the relationship between language practice, ideology, and power relations through linguistic evidence that emerges in the data corpus. The primary data source of this study consists of verbal speech from a YouTube podcast entitled "Demo Collapses DPR, Pasha Ungu Answers Why DPR Dances" which was uploaded on August 27, 2025, on the Curhat Bang YouTube channel: Denny Sumargo. The episode was chosen in particular, because it received significant public attention after the mass demonstrations on August 25, 2025 that demanded the dissolution of the House of Representatives (DPR) and has been viewed millions of times through September 2025.

Data collection is carried out in several stages. First, transcribe the video into written text. The transcription was then separated based on the speakers: Denny Sumargo (host), Pasha Ungu (representing the House of Representatives), and Ferry Irwandi (representing the aspirations of the community). Only the speech spoken by Denny Sumargo as the host and channel owner was chosen as the main data for analysis, because the host has a strategic position as an interaction manager as well as a discourse director in digital podcasts.

The data that has been collected is then entered into the corpus. The final corpus data consists of 1,586 tokens and 526 word types. corpus was analyzed using AntConc software. This research was assisted by the corpus, namely by looking at the list of word frequencies, concordances and n-gram analysis to identify repetitive language patterns. The validity of the data is carried out through re-checking the transcription results with the original video. In addition, the interpretation of the data is carried out by taking into account the socio-political context behind the production of the podcast.

The analysis was carried out in three stages of critical discourse analysis by Norman Fairclough: Textual Analysis: This stage focuses on the use of microlanguage: including the use of pronouns (me, gue/cave, us), lexical choices (e.g., society, people, DPR, anxiety, empathy), and forms of greeting to the resource person (Mr. Ferry). At this stage, it can be seen that words often appear in the corpus through frequency analysis. Discursive Practice: This stage examines how the discourse is produced and consumed, specifically framing strategies, representation of social actors (society vs. DPR), and management of interaction by podcast hosts through turns of speech and the use of greetings. At this stage, it looks at how a word obtained from text analysis is used in a particular context. Social Practice: This stage relates the findings of textual analysis and discursive practices to a broader socio-political context, including ideological tendencies, power relations in digital media, and podcast listener characteristics.

## FINDINGS AND DISCUSSION

### Partiality in the Textual Dimension

Norman Fairclough's critical discourse analysis text dimension is a description stage that focuses on the analysis of the linguistic features of the text, by looking at word choice, pronoun use, grammatical patterns, and lexical strategies used in discourse Through corpus analysis with the AntConc application, this dimension focuses on Denny Sumargo's speech by looking at the frequency of words, and concordance which includes the use of pronouns through the choice of words used (Fairclough, 2013).

Table 1. List of Keywords in Denny Sumargo's Speech Corpus

Rank	Type	Freq	Percentage
11	Guitar	19	1,20%
4	I	32	2,02%
36/43	Gue/cave	15	0,95%
30	Society	10	0,63%
59	People	5	0,32%
34	DPR	9	0,57%

Denny Sumargo's Partiality in the August 2025 Mass Demonstration Podcast: Corpus-Based Critical Discourse Analysis

52	Empathy	6	0,38%
43	Anxiety	7	0,44%
10	Mr.	20	1,26%
59	Ferry	5	0,32%

Based on Table 1, the distribution of words in the corpus shows that personal and collective pronouns have significant occurrences. My word appears 32 times (2.02%), *we* 19 times (1.20%), and *gue/gua* 15 times (0.95%) out of a total of 1,586 tokens. This distribution cannot be understood simply as a variation of language, but as a strategy to establish an ideological position in discourse. In critical discourse analysis, the use of personal and collective pronouns functions to form social identity and determine the position of speakers towards certain groups (Sholikhati & Mardikantoro, 2017). Klik atau ketuk di sini untuk memasukkan teks. The use of inclusive pronouns such as *ours* also shows efforts to build symbolic solidarity between speakers and audiences through the unification of group identities in digital discourse (Sinaga et al., 2025). These findings show that Denny Sumargo builds three layers of subjectivity at once, namely formal (*me*), personal (*gue/cave*), and collective (*us*). Our usage becomes the most strategic part because it blurs the line between host and audience. In this case, partiality is not presented as an individual opinion, but as a representation of a collective vote. This is reinforced by the concordance data in Table 2, which shows how pronouns are used in the context of speech.

Table 2. Concordance of the Words "I", "I"/"Gua", and "Us" to See Denny Sumargo's Position in Discourse.

Left context	Hit	Right Context
Sir,	I	also ordinary people.
If	I	I agree that it is a demonstration because the demonstration is a form of community boundaries, but the demonstration should not end with anarchists, anarchists, I mean that those who demonstrate are anarchists and do not want to be demonstrated, anarchized.
	Me	representatives of my community.
That's the most disturbing incident	Cave	Shock, because the tax increase is up to hundreds of percent, yes, 250% that's it.
And	guitar	Enough to speak out about the problem.
And that's right?	Guitar	I don't want to, because you are from the people, if the word is rude, they say that they are paid using the people's money, the hope is that the communication is good.

From the table, it can be seen that speeches such as "*we have enough voice*" and "*we don't want to*" place Denny Sumargo as part of the community group. Meanwhile, speech such as "*I am a representative of the community*" indicates the claim of a direct representative. This shows that pronouns are used to build the legitimacy of Denny Sumargo's position as an influencer who cares about the community. In addition to pronouns, words such as *society*, *people*, *empathy*, and *anxiety* also show a tendency to evaluate or assess circumstances. For example, the word *anxiety* not only describes the condition, but also directs the audience to view the situation as the cause of the problem. This shows that at the textual level, partiality is built through emotional language choices.

### Partiality in Discursive Practices

The linguistic patterns found at the textual level then serve as the basis for the formation of discourse at the level of discursive practice. Based on Table 3, it can be seen that there is a consistent pattern of representation between "the community" and the "DPR".

Table 3. Concordance of Social Actors "Society Vs DPR" in Discourse

Left context	Hit	Right context
I think each of the commissions has their own way, but when there is a concern from	community	How do we finally counter the anxiety from the DPR with empathy, if in the end such empathy

		does not come out. This community feels abandoned.
Because of the reaction that comes out of anxiety	community	It's like, I'm sorry, I don't empathize with the fall.
If the number is 250%, it's very big, sir. Especially for	Folk	Below, right. That's what ultimately makes people savage, right? Well, this trigger, yes, I think it will finally go everywhere.
but when there is unrest from the community, how do we finally counter the unrest from the	DPR	It is also with empathy, if in the end such empathy does not come out. This community feels abandoned.
Meanwhile, the gentlemen in	DPR	This is their choice, there must be a sense of belonging to it, yes finally disappointed. And that's why we have to understand that they can be naturally disappointed.

Data in table 3. shows that the public is consistently represented as a party experiencing unrest, while the House of Representatives is described as a party that is less empathetic or unresponsive. This pattern suggests that discourse does not simply reflect reality, but actively frames reality through opposition between two social actors. In this case, hosts in digital media seek to frame social conflicts with a tendency to side with specific actors through discursive strategies. Thus, the host's partiality in the discourse is not only conveyed directly, but is built through the repetition of a pattern of representation that places one party as the victim and the other party as the cause. This strategy makes it easier for the audience to be directed to sympathize with society (Khatima & Safitri, 2025).

Additionally, discursive practices can be seen in the way the host manages interactions. The data shows that there is a difference in the use of greetings, namely "Father" for institutional actors and the mention of names for community actors. The more formal use of "Mr." creates social distancing, while naming names such as "Ferry" builds closeness. This difference is not neutral, because it implicitly leads the audience to feel closer to one side than the other. In this context, the host not only builds the discourse, but also directs how the discourse is understood by the audience.

Table 4. Concordance of Denny Sumargo's Greeting to Pasha as Institutional Representative

Left context	Hit	Right context
A representative for the public is actually a person who can speak with empathy. São	Stuart	Yesterday my son was just trying to get away with it.
For me, it's like this marriage again, there are communication problems, we can separate and that's what we don't want because right?	Mr.	From the people, if the term is rude, they say that they are paid with salaries, people's money, the hope is that the communication is good.
But if you say this later, then you are on the other side of the fence, it could be,	Mr.	Legend. Yes. That's a positive reaction. But there is
I also heard that there will be a follow-up to the demonstration of the issue.	Mr.	Have you heard of the issue? Not yet. Well, this is right?
If in the end, such empathy does not come out. This community feels abandoned. While	Mr.	The father in the House of Representatives is their choice, they must have a sense of belonging to it, and finally they are disappointed.
Older people need to be patient. just as the Father teaches the person to the child	Father.	can get a divorce.. For me it's like this marriage again
it doesn't come out. This community feels abandoned. Meanwhile, Mr.	Stuart	In this DPR, their choice must be
Anyway? Bright but positive. Until you have been framed that	Stuart	he already wants to leave the DPR, that's the impression
or what? Because his face is very serious, people are dancing,	Mr.	It's like thinking, "I don't think I've ever paid my bills."
And I was like, 'I don't think I'm going to be able to pay my bills.'"	Mr.	What are you thinking? Bright but positive. until you
Right. Heeh. Older ones have to be patient. such as	Mr.	teach that person to your child. can get a divorce.. For me, it's like this marriage again, there are communication problems, you can separate

*Denny Sumargo's Partiality in the August 2025 Mass Demonstration Podcast: Corpus-Based Critical Discourse Analysis*

At that time, you were thinking about electricity bills or what? Because	Mr.	Her face was very serious, people were dancing, she was thinking, "I don't think I've ever paid for it."
Well, at the time of the dance incident at the MPR, Mas Pasha himself did not budge. Well, I want to ask first. At that time	Mr.	Don't know the song or your father at that time was thinking about electricity bills or what?
What do you catch from the whole? Let's listen first. not	Mr.	Pasha, right? Wow, let's listen to Mr. Pasha's explanation first.
not Mr. Pasha, right? Wow, let's hear the explanation first.	Mr.	Pasha. Sir, I really want to hear you, sir. Actually the increase
I want to ask first. At that time, I didn't know the song or	Stuart	At that time, I was thinking about electricity bills or what? Because
Yes, actually. I also agree, this is what I mean.	Sir,	I am also an ordinary person. And I feel like I too.
"I really want to hear it, sir. Actually, this increase in allowances, which	Mr.	Do you know what it's like in the courtroom, sir?
Come out like that, yes. Sounds like a scream, please. means	Mr.	Not aware of the camera? That's why we need to move fer, elu suujon
"Okay." What are you thinking? Bright but positive. until	Stuart	It has been framed that the father is about to leave

Table 5. Concordance of Denny Sumargo's Greetings to Ferry as a Representative of Community Aspirations

Left context	Hit	Right context
Finally, people were brushed with tear gas, shot with it.	Ferry	Join the demonstration, sir. "It's just coming home, sir. True
Pasha Ungu, We will immediately hit him with the community representatives.	Ferry	Irwin was just about to go live, and I was watching the show.
All these kinds of worries, where do they come from? I agree with you	Ferry.	Why? Because the reaction that comes out of the community's anxiety is like, sorry, I don't empathize with the fall.
education for all of us. Thank you, Mr. Sigit. Thank you	Ferry.	Ready. Is there a closing word or is it closed?
Give me advice, advice, advice.	Ferry	for this problem so that it does not develop further

The data in Table 4 shows that the use of the greeting "Father" towards Pasha as an institutional actor appears to arise in the context of criticism, such as "if in the end such empathy does not come out. This community feels abandoned. Meanwhile, the gentlemen in the House of Representatives, their choice, they must have a sense of owning it, and finally disappointed." In the discourse, the criticism aims to show the public's disappointment with the House of Representatives which is considered to lack empathy for the condition of the community, as well as build emotional closeness between the host and the audience as parties who feel neglected. In addition, the use of the metaphor "for me it's like this marriage again, there is a communication problem, you can separate" represents the relationship between the House of Representatives and the community that is experiencing a rift due to weak communication and lack of empathy for public unrest. Indirectly, this discourse is produced to oppose the domination of power through the delivery of criticism of those who are considered not to be on the side of the community.

This is in line with the opinion that discourse is not neutral, but can be a tool to defend or oppose power relations in society. The greeting "father" at the same time creates a formal distance and affirms the position of the actor as a representation of institutional power. In contrast, in Table 5, the mention of the name "Ferry" is used in a more relaxed and dialogical context, thus establishing an interpersonal closeness with the host. This is manifested in the sentence "give advice, suggestions, suggestions for this problem so that it does not develop further". In this sentence, the host indirectly builds partiality through voting for Ferry as a representative of the community's aspirations. This difference is not neutral, but rather forms a symbolic boundary between the institution, the host, and the community represented by Ferry Irwandi in (Fairclough, 2013).

## Interpretation of Partiality in Social Practice

If at the previous level of partiality was built through the use of pronouns and representations of actors, at the stage of social practice it can be seen how this pattern leads to the formation of ideologies and power relations. In podcasts, the host plays the role of a mediator who bridges the two parties. However, this position gave him the power to determine the direction of the discussion. This can be seen from how the host arranges the flow of the conversation, chooses the speaker, and emphasizes certain points of view, including giving space to which speaker has the right to be heard. When linked to previous findings on the textual dimension through pronoun usage patterns, it shows how podcast hosts build relationships. Parties associated with society are placed as part of "us", while institutional actors are positioned as parties outside the group. Thus, discourse forms *in-group* and *out-group* divisions that indirectly lead to audience sympathy.

Through the linguistic pattern that emerged earlier, Denny Sumargo's ideology as the host reflects the tendency of populism, namely the division between "people" and "rulers". This ideology aims to build an image as a representation of the voice of the people while opposing the domination of the political elite through the opposition between the "people" and the "rulers", this strategy is used to build legitimacy and lead the opinion of the audience through certain ideological representations (Budiarsih & Asropah, 2024). In this case, the discourse is not only constructed to represent the unrest of the community, but is also used as a means to oppose the policies of the rulers. These findings are in line with research Sukrin (2025) that states that language can be a form of resistance through counter-discourse to power domination, especially in the media and digital spaces.

The power relationship in this discourse lies in how the host represents the actor, and also in the position of the host as the controller of the discourse. Denny Sumargo plays a full role in determining the direction of the conversation, choosing speakers, and emphasizing certain points of view. This power is symbolic because it is not displayed directly, but still builds the way the audience understands the reality formed by discourse on social media.



Source: <https://kol.id/youtube/curhatbang>

Figure 1. Age and Location of YouTube Podcast Subscribers Vent Bang: Denny Sumargo

Based on Figure 1, it shows the demographic characteristics of the audience which is dominated by the young age group with the age of 18 to 34 years. This shows that discourses built in the digital space tend to respond to narratives that are personal, expressive, and oriented towards social conflicts. Other data shows Generation Z as the highest social media user in Indonesia, so viral news can quickly spread through social media and at this time podcasts become an alternative to information acquisition. The way the host uses inclusive pronouns like Kompas.id (2025) *us* and the representation of the community as a party experiencing anxiety can be understood as a way for the host to build closeness with the audience and direct the audience's position in understanding the issues discussed. This

condition shows that partiality in discourse does not only function as an ideological expression, but as a way to engage the audience in discussions in the digital space. Discourses that place society as *in-group* and institutions as *out-groups* form the position of the audience. Thus, partiality not only affects the way audiences perceive reality, but also encourages their engagement in constructed discourse.

The power relations built by Denny Sumargo show that his position is not only as an interaction manager, but also as an actor who connects ideological interests with popularity interests on social media. Denny Sumargo does not just facilitate conversations, but strategically manages discourse through the selection of issues, the use of language, and the emphasis on meaning that is in harmony with the audience's preferences. Thus, power works symbolically through the ability to direct attention and shape audience interpretation.

## CONCLUSIONS

The findings show that Denny Sumargo's partiality in the podcast *Curhat Bang: Denny Sumargo* is constructed through linguistic choices, social actor representation, and interaction management. Inclusive pronouns such as *us*, the portrayal of the public as the party experiencing injustice, and the framing of the House of Representatives as less responsive position the host alongside the public. These results support Norman Fairclough's critical discourse analysis, which views language as a social practice shaped by ideology and power relations. In digital media, such partiality functions not only as criticism of public institutions but also as a strategy for strengthening Denny Sumargo's legitimacy as an influencer closely connected with society. However, this study is limited to a single podcast episode with a relatively small corpus, restricting broader generalization. Despite this limitation, the research contributes to critical discourse analysis by highlighting podcast hosts as influential discursive actors in shaping public opinion and legitimacy. Future studies should examine larger datasets, compare multiple podcasts or influencers across different issues, and integrate audience reception analysis to provide a more comprehensive understanding of digital discourse.

## ACKNOWLEDGEMENTS

The author expresses his gratitude to Allah SWT for bestowing his sustenance and gifts so that the author can complete this research. Thank you to the two supervisors, Mrs. Dr. Asropah, M.Pd. and also Mr. Dr. Icuk Prayogi S.S., M.A. who always patiently guide and direct the author in this research. PGRI Semarang University is the place where the author studied to obtain a bachelor's degree. And thank you to the writers who always support and pray for every process that the author goes through. Finally, thank you also to my comrades in law who always provide support to the author.

## REFERENCES

- Alfaris, L., & Mardikantoro, H. B. (2025). Analisis Wacana Kritis Model Norman Fairclough dalam Berita Kompas. *Linguistik*, 10(4). <https://doi.org/10.31604/linguistik.v10i4>
- Arsil, M. (2024). *Analisis Wacana Kritis Podcast Ruang28 Episode Mencari Pemimpin Ideal di Indonesia hanya Omong Kosong*.
- Benesch, K. (2020). Is Truth to Post-Truth what Modernism Is to Postmodernism? Heidegger, the Humanities, and the Demise of Common-Sense. *European Journal of American Studies*, 15(1). <https://doi.org/10.4000/ejas.15619>
- Bhattarai, P. (2020). Discourse, Power and Truth: Foucauldian Perspective. *International Journal of English Literature and Social Sciences*, 5(5), 1427-1430. <https://doi.org/10.22161/ijels.55.13>
- Bhusal, P. C. (2025). Rhetoric on Language and Truth from Modernity to Postmodernity. *Gipan*, 7(1). <https://doi.org/10.3126/gipan.v7i1.84231>
- Budiarsih, S., & Asropah, D. (2024). Analisis Wacana Kritis Teun A. Van Dijk pada Teks Pidato Pelantikan Presiden Terpilih Prabowo Subianto Tahun 2024. *Jurnal Kajian Bahasa Dan*

Denny Sumargo's Partiality in the August 2025 Mass Demonstration Podcast: Corpus-Based Critical Discourse Analysis  
*Sastra*, 6(2).

Fairclough, N. (2013). *Language and Power*. <https://doi.org/10.4324/9781315838250>

Hakim, N. H. (2025). *Analisis Wacana Kritis Norman Fairclough pada Video YouTube Zulfan Lindan Unpacking Indonesia*.

Hasanah, A., & Bakti Mardikantoro, H. (2017). *Konstruksi Realitas Seratus Hari Pertama Pemerintahan Jokowi-Jusuf Kalla di Media Online: Analisis Wacana Kritis Model Norman Fairclough*.

Haslina, W. (2023). Anies Baswedan's 2024 Candidacy Presidential Declaration: Norman Fairclough Critical Discourse Analysis (Deklarasi Capres 2024 Anies Baswedan: Analisis Wacana Kritis Norman Fairclough). *Gramatika STKIP PGRI Sumatera Barat*, 9(2). <https://doi.org/10.22202/jg.2023.v9i2.7381>

Khatima, K., & Safitri, A. S. (2025). Representasi Konflik Sosial dalam Media Daring Indonesia: Analisis Wacana Kritis Norman Fairclough. *Manifestasi: Jurnal Pendidikan Dan Pembelajaran*, 5(3), 135–140.

Kompas.id. (2025). *Pengguna Medsos di Indonesia Didominasi Gen Z*.

Kurniasari, U., Ayu Kusuma, D., Khoirot Daulay, I., & Toyyibah. (2024). Norman Fairclough's Critical Discourse Analysis in Deddy Corbuzier's Podcast Title "Pemerintahnya Mana Nih!? Si Kakek Penyelamat FYP Indonesia!! Mbah Guru Matematika" on YouTube. *Jurnal Pendidikan*, 1(5). <https://doi.org/10.62872/4nsc1315>

Ningrum, S. W. A., Afkar, T., & Mayangsari, S. D. (2025). Etnolinguistik Terhadap Konflik Budaya Dalam Interaksi Bahasa di Drama Korea Pyramid Game. *Jurnal Kajian Ilmu Pendidikan, Bahasa Dan Komunikasi*, 1(3), 20–25. <https://doi.org/10.61132/jkaipbaku.v1i3.109>

Prayogi, I., & Oktavianti, I. N. (2025). Metafora Hukum Adalah Pedang: Analisis Metafora Kritis Berbasis Korpus pada Debat Pilpres 2024. *Mabasan*, 19(1), 141–160. <https://doi.org/10.62107/mab.v19i1.1034>

Ramadhany, S., & Musawir, M. (2025). Bahasa dan Kekuasaan dalam Pemberitaan Isu Buruh Perspektif Analisis Wacana Kritis Norman Fairclough. *Aufklarung: Jurnal Kajian Bahasa, Sastra Indonesia, Dan Pembelajarannya*, 4(3), 14–22. <https://doi.org/10.51574/aufklarung.v4i3.3208>

Rimang, S. S., Natasya, A. A., Azzahra, S., & Marniati, M. (2026). Critical Discourse Analysis (AWK) of Teun A. van Dijk's Model on Online News, Conflict between the Governor of West Java and the West Java DPRD. *Journal of English Language and Education*, 11(1), 77–86. <https://doi.org/10.31004/jele.v11i1.1562>

Sholikhati, N. I., & Mardikantoro, H. B. (2017). *Analisis Tekstual dalam Konstruksi Wacana Berita Korupsi di Metro TV dan NET dalam Perspektif Analisis Wacana Kritis Norman Fairclough*.

Sinaga, J. C., Azahra, N., Moesa, R. M. N., Jocelym, E., & Rangkuti, R. (2025). Building Unity: Roblox Community's Twitter Response to Affan Kurniawan Tragedy. *Journal of English Language and Education*, 10(6), 332–340. <https://doi.org/10.31004/jele.v10i6.1585>

Sukrin, S. (2025). Bahasa sebagai Alat Kekuasaan: Telaah Kontekstual dalam Analisis Wacana Kritis. *Jurnal Inovasi Pendidikan Dasar Dan Menengah*, 2(3), 186–195. <https://doi.org/10.71301/jipdasmen.v2i3.161>

Yefanov, A. A. (2022). Influencer as a special type of public opinion leader. *RUDN Journal of Studies in Literature and Journalism*, 27(4), 767–774. <https://doi.org/10.22363/2312-9220-2022-27-4-767-774>