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Semiotic Analysis about Working Life Representation through Satire Humor in Instagram @lokerserem

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Abstract: This study attempts to explore the use of satire humor by narrowing down the representation of working life in modern culture. By referring on Roland Barthes' theory of semiotics, this study elaborates the denotative, connotative, and myths components in the satire humor from Instagram account @lokerserem. This satire humor criticizes social issues including toxic leadership, mental exhaustion, and working exploitation in an entertaining way. This study employs qualitative approach by using secondary data from social media and literature review. The sample was chosen by considering some criterions such as the focus should be on structural issues and these contents should have high number of engagements. The findings show that satire humor can be an entertaining yet powerful tool to convey protest or critics. It is hoped that satire humor can evolve to convey people's struggles in the workplaces more comprehensively, taking benefits as vital tool for social and cultural changes.

Key words: semiotics, Roland Barthes, humor, satire

Abstrak: Studi ini berupaya mengeksplorasi penggunaan humor satir dengan mempersempit representasi kehidupan kerja dalam budaya modern. Dengan merujuk pada teori semiotika Roland Barthes, studi ini menguraikan komponen denotatif, konotatif, dan mitos dalam humor satir dari akun Instagram @lokerserem. Humor satir ini mengkritik beberapa isu sosial termasuk mengenai kepemimpinan toksik, kelelahan mental, dan eksploitasi kerja dengan cara yang menghibur. Studi ini menggunakan pendekatan kualitatif dengan menggunakan data sekunder dari media sosial dan tinjauan pustaka. Sampel dipilih dengan mempertimbangkan beberapa kriteria seperti fokus pada isu-isu struktural dan konten tersebut harus memiliki tingkat keterlibatan yang tinggi. Hasil penelitian menunjukkan bahwa humor satir dapat menjadi alat yang menghibur namun ampuh untuk menyampaikan protes atau kritik. Diharapkan bahwa humor satir dapat berkembang untuk menyampaikan perjuangan orang-orang di tempat kerja secara lebih komprehensif, dengan menjadikan manfaat sebagai alat penting untuk perubahan sosial dan budaya.

Kata kunci: Semiotika, Barthes, Humor, Satir

INTRODUCTION

The rapid rise of social media as a platform of communication has facilitated people not only in sharing their personal experiences and spreading information but also expressing their opinions. Platform such as Instagram facilitates users to deliver social messages through multimodal content by combining text, videos, and images to engage audiences effectively (Dressman, 2019; Juwita et al., 2025). Multimodality has become one of the strategies for content creators to gain attention to the social media's users or products which can be further led to sales or commercial benefits and audience engagement (Atayeva, 2024; Sangiorgio et al., 2025).

Among the wide range of contents found in social media, humor stands as one of the ways to achieve virality in mostly all ages. Humor is defined as the ability that someone has in understanding and expressing funny things including jokes, memes, comedy films, or cartoons, generally by finding something different to release stress, reduce anxiety, and prevent depression (Martin, 2003; Dionigi et al., 2022). Satirical humor, which blends comedic elements with social critics, is effective in highlighting social issues such as inequality and injustice. Through satire, people can convey messages and give indirect critics in relation to the unjust conditions they experience (Burgers & Brugman, 2021, as cited by Brugman et al., 2023).

One of the notable Instagram accounts which focus on digital humor is the account named @lokerserem. This Instagram account has been active since March 2025 and it has gained around 192 thousand followers with its more than 430 posts. @lokerserem presents their digital humor through comic strips. Comic strips are a sequence of pictorial images which are placed along with text in transmitting messages (Rota & Izquierdo, 2003 as cited by Ozdemir, 2016). It usually posts slides of pictures or reels consisting of photos made into video. This account is currently rising its number of followers or account users as it is a digital safe place for workers when dealing with their working life. All characters in this account are described in ghost characters. When ghost characters should be something that people are scared of, this digital humor shows the contrast reality. One of the characters, for example, *tuyul* (demon baby) is described as a fresh graduate who is always trapped in companies who underpaid him, gave tons of work, and rarely appreciated his work and efforts. This raises the feeling of empathy and relate at the same time for most people. Workers, especially fresh graduates, are demanded to work well, work fast, make no mistakes, and agree to do whatever the senior and boss give them.

This account usually focuses on power relation, working pressure, toxic leadership, exploitative practices, working burnout, and irrational job vacancies. This combination displays pressuring working experiences, insecurities, and inequality power relation and delivers critical yet light messages for audiences. This statement is in line with the theory proposed by Sorensen (2008) as cited by Rosyidah and Masfuah (2025) who underlines that humor can also serve a meaningful form of protest in relation to policies as the result of unjust to publics or societies.

In studying the digital satire humor, semiotic analysis can be utilized by exploring the meanings of sign and symbols. Chandler (2007) highlights that semiotics is a study that mostly deals with signs which have the possibilities to stand for something else. It could be in the form of images, words, sounds, objects, and gestures. In other words, semiotics presents how these variety of forms can have meaning which is not a coincidence. By applying the semiotics into satire humor, researchers can figure out the meaning and messages behind images, captions, sounds, and other multimodal forms so that a deeper understanding and exploration can be further presented.

Some studies have examined semiotic representations in satirical context. Octavia and Zaimar (2018), Agustian and Lestari (2025), and Sihombing et al. (2023) conducted the semiotic analysis by choosing meme content specifically in satire meme content. They demonstrate that signs in digital humor carry layered and indirect meanings which extend beyond the literal form. These studies show that semiotic analysis is a suitable framework for examining how the social critics is encoded in digital satirical content, providing a foundation for this current study in relation to the working-life representation in the Instagram account @lokerserem.

In this research, the semiotic analysis refers to the theory of Roland Barthes as this theory is suitable to be used as the analytical framework to examine how both visual and verbal elements found in digital humor in convey messages to society. Barthes' model which comprises denotation, connotation, and myth is suitable for this current study as it accounts for ideologically embedded and surface-level meanings, which are central to understand how the working-life critics is constructed in comic strips. Scholars including Octavia and Zaimar (2018), Agustian and Lestari (2025), and Sihombing et al. (2023) have previously applied this framework to satirical digital content, demonstrating its utility in revealing the layered social meanings found in humorous forms.

This present study examines the representation of working life in Indonesian workplace culture as shown through the satirical humour of the Instagram account @lokerserem. Barthes' semiotic framework is utilized as the primary instrument for this analysis. This present study attempts to demonstrate how the verbal and visual signs in satirical comic strips construct the ideological narratives about the injustice occurred in the workplaces and to bring contribution to the scholarship concerning the working-life representation and satirical humor as the vehicle for social critics.

LITERATURE REVIEW

In this part, the fundamental literature review in relation to the digital humor, satire, and semiotics is presented as follows.

A. Digital Humor

Humor is defined as the presence of something that brings amusing effects or sensations such as laughter, pleasure, and more (Reyes et al., 2012 as cited by Munir et al., 2021). It can be said that humor is created to make pleasing and enjoyable feeling for the viewers or listeners. Due to the rapid development of technology, people can now access and find the humor digitally. According to Shifman (2014) as cited by Aslan (2022), digital humor is a collection of digital items which share the common or same characteristics of contents and forms which were made, shared, and/or imitated via online by a lot of users. This definition highlights that digital humor is made up of a variety of multimedia content including videos, emojis, memes, GIFs, and many more which circulates via daring through the presence of digital networks.

Attardo (2023) as cited by Fuller (2025) emphasizes how online platform and social media can transform and shift the traditional ways on how humor is performed and interpreted to society. Munir et al. (2021) mention that humor used to be made and delivered utilizing traditional means such as performing on stage and showed on TV in formal and informal setting, however, digital humor can now be conveyed through online media which makes the spread get easier and more comfortable for users. From the traditional method on how humor is presented

like stand-up comedy, digital humor offers new opportunities for content creators in taking the use of multimodality making the humor becomes interactive between creators and viewers.

B. Satire

Satire is defined as the existence of humor, irony, or exaggeration to convey ideological critique which challenges power structure specifically in digital and mass media (Agabey, 2021). According to Caron (2020), satire is a kind of comic discourse which puts political or social critique wrapped in a playful way to trigger potential reformation or reflection from the body politic. In other words, to avoid direct argumentations, satire chooses to perform social or political critics for institutions or those figures with authority in the country in a humorous way.

According to Test (1991) as cited by Caron (2020), there are four core elements which can describe how satire works, namely play, judgment, aggression, and laughter. Play, as the first and the vital component, has the function of the framing mechanism to wrap the satire well. As satire addresses social and political critics, the playfulness of humor is fundamental to deliver the message compared to direct insulation or confrontation (Caron, 2020).

Satire focuses on delivering critics about social and political norms; therefore, judgment is fundamental in satire. Judgment can be delivered by showing irony and exaggeration and exposing contradictions and abuse of power (Caron, 2020). Compared to normal or neutral humor, satire implies specific messages for institutions to make reformation that society deserves.

Furthermore, aggression is generally reflected through sarcasm, mockery, ridicule, and many more. This aggression usually puts individuals or groups as the targets to attack. On the other hand, the term laughter here is not as same as the playfulness. As satire does not provoke natural laughter, it can be seen as a tool for people to reflect themselves than merely a simple pleasure (Caron, 2020).

C. Semiotics

Humor can be constructed, conveyed, and interpreted through the presence of signs. In interpreting signs, semiotics are used. According to Behera (2024), semiotics is the study of signs and symbols including the ways they can deliver meanings. The sign itself refers to any words, voice, notion, and pictures which can be used as a means of communication (Eco, 1976 as cited by Jadou & Ghabra, 2021).

The concept of meaning in semiotics is formed by signifiers and signified. The concept of signifier is the picture that stands for something which could be graphic, letters, or words (Jadou and Ghabra, 2021). In other words, signifier is the physical sign that people can see, read, or listen. For example the image of a dog, the sound of the word “dog”, and the letters d-o-g. Meanwhile, the signified is the meaning or the concept that is associated with the object, for example the concept of dog as a pet with four legs, fur, and it barks.

Semiotics helps people to explore and understand the link between pictures or images and society through the use of language (Behera, 2024). One of the popular semioticians whose principles in semiotics still exist to these days is Roland Barthes. Barthes (1972) as cited by Barus et al. (2025) mentions that for each sign has two layers or levels of meaning, namely denotation and connotation in which denotation refers to primary meaning of a sign, and connotation is the secondary meaning where value, emotions, and associations follow the sign based on personal or cultural context. Furthermore, Barthes also introduces the concept of myth. It is the second-

order level of meaning in semiological system in which the connotation which is labelled to a sign will become naturalized and further form it into universal and acceptable truths (Barus et al., 2025).

In other words, denotation shows the explicit meaning from a sign, objects, actions, or people displayed in a picture, whereas connotation reflects the symbolic, cultural or ideological associations from the image shown. For example, an image shows a young lady is wearing a luxurious gown. Then the denotation will be “the image shows a lady that is wearing a luxurious gown” and the connotation will be “the gown represents wealth and elegance”. Besides, the myth might say “the myth suggests that beauty and high class are usually connected to buying and wearing luxurious things including fashion” (Barus et al., 2025).

METHOD

The primary data of this study is taken from Instagram account namely @lokerserem. Moreover, in adding the secondary data for the connotative meaning, the researcher employs references from relevant books, journal articles, and other reliable references. Through these secondary data from books or other sources, the data’s credibility and validity can be ensured.

A. Type of Research

This research uses qualitative approach by utilizing semiotics method by Roland Barthes. This approach is suitable for understanding and analyzing how signs are interpreted especially through mass media (Bouzida, 2014). In semiotics principles by Roland Barthes, there are two levels of understanding concept. The first level is the signified and signifier in denotation, whereas the second level is the connotation which describe the communication methods or processes between the creator towards the viewers.

B. Research Subjects

The object of this research is the satire humor or comic strips which were posted on Instagram @lokerserem between September 2025 to December 2025. The reason on why this timeline was chosen is because these episodes of the comic strips are suitable with the scope of this research and they can provide more information compared to others concerning the critics about working environment.

The sample was chosen by using purposive sampling by considering some criterions, as follows. First, the content explicitly shows the satire humor in working environment. Then, the content should focus on the social issues including injustice, inequality, and working insecurities. In ensuring that the contents are related to the viewers, the contents with high number of engagements are chosen. The reason why high engagement contents are chosen is because the researchers want to have more reader’s response discussion compared to the low engagement contents. Thus, the researcher has narrowed down the comic strips into these five episodes, namely “*Lika-Liku Kerja di BUMC*” (The Ups and Downs of Working at BUMC – 28 September 2025); “*Bundir Bisa Bikin Promosi*” (Suicide can be a Promotion – 4 November 2025); “*Yang Tak Terlihat dari Bisnis Billiard*” (The Unseen Side of Billiard Businesses – 19 November 2025); and “*Masak Ribuan Porsi yang Masak Kelaparan*” (Cooking Thousands of Portion While Going Starving – 25 November 2025).

C. Research Procedure

In analyzing the representation of working life shown in the comic strips, the researchers adopted a systematic approach. First, the researchers sort out the episodes or parts of the comic strips, each of which contains meaningful content that is relevant to the research focus. These episodes are chosen from the insights or information they convey. Second, the selected data are further categorized based on the semiotics principles by Roland Barthes. Each episode is examined for its signified and signifier, interpreting meanings denotatively and connotatively. Finally, the researchers identify the myths or broader ideological narratives within the images, allowing them to interpret how cultural and social values are represented. Conclusions are drawn based in the analysis of signs, meanings, and myths to provide a comprehensive understanding of the representations within the comic strips.

RESULTS AND DISCUSSIONS

The result of this study give information about the use of semiotic analysis in satire humor from an Instagram account @lokerserem, as seen in Figure 1 below. The digital satire humor from the Instagram post from 28 September 2025 has two characters in the story. This story has six panels about the main story, one panel for the moral value, and one last panel is the proof that the story is from one of the Instagram followers of @lokerserem. It is about the ups and downs of working at BUMC. The female character shown in the images is *Mbak Kunti* (vengeful female ghost) while the male character is the boss. The character of *Mbak Kunti* is described with a woman with long hair, red and tired eyes. She is wearing a white office shirt with her ID card. On the other hand, the character of the boss is described as the leader with anger, dominance, and temperament. The settings of the story shown in the images are in the office, meeting room, and office building.

The story of this scene is about a woman who has been working on her probation in a company. In the beginning, everything seemed fine yet in time it turned out that the boss of the company shows the red flag characteristics. First, the boss is showing favouritism to specific race especially Chinese race. In the process of recruiting workers, he prefers choosing the Chinese workers and they have to be slim and slender. This creates toxic working place for all workers due to favouritism to specific race.

Second, the company adheres to cross management in which the boss has all the authority to control all divisions. However, the boss does not know what exactly happened in the workplace and he always blames the subordinates. Then, the board of directors attempts to tackle one another by talking badly and spreading rumours to the whole company saying that the other director has the narcissistic characteristic. The boss also likes to threat firing the workers although it might lead to high number of turnover. Moreover, the company has been working for ten years yet there are no fixed regulations for all workers to follow. These include low rate of salary, sudden changes of plans, and moody boss which causes a series of rejections of ideas and proposals. Finally, the toxicity in working environment causes the workers to resign before the probation ends as they see no future working in this company.

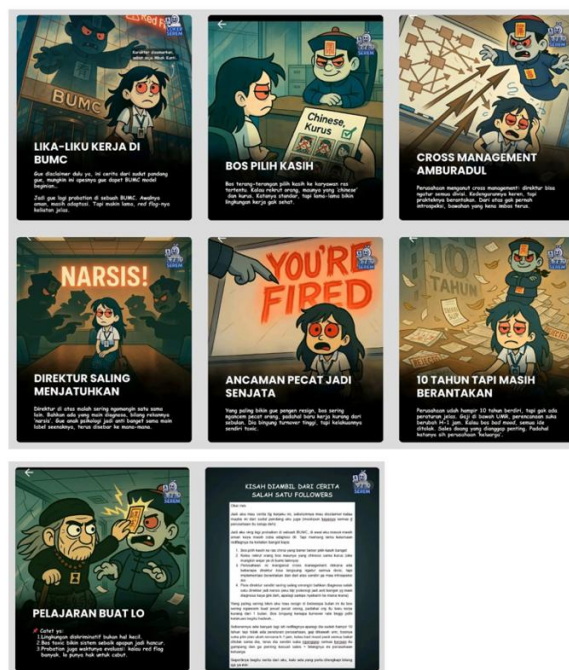


Figure 1:
“*Lika-Liku Kerja di BUMC*” (The Ups and Downs of Working at BUMC –
28 September 2025

In the connotative level, some visual elements bring deeper and broader meaning that reflect the emotional and cultural dimensions. First, the boss is described as the executioner in which he is supposed to be the leader. His image haunts the workers everywhere. The existing relationship between the boss and the worker is seen as the power dynamic which the one with power dominates the subordinates. *Mbak Kunti* has red eyes and small body which can mean that she feels mentally exhausted and tired at work. In contrast, the boss has big body which can be seen as someone with bigger power. It shows that the workers are in vulnerable position whereas the boss holds the full authority, control, and power.

Moreover, on the third panel it shows messy diagrams on the wall. It connotatively says that the management works without clear direction and the jobs are unsystematic. This might lead to have chaos at work. The words “You’re Fired” are seen as a tool or thread of termination for the workers. It causes the workers work under pressure, feel insecure about their performances, and perform in fear. Then, the scattered papers on the sixth panel show that the company is messy, where standard operating procedure is not fixed. In short, the connotation of this episode is about the workplace that is reflected as a toxic, inhumane, and injustice environment which leads the worker to feel no growth and freedom.

Lastly, myth is a disguised ideology that is seen as something normal in the society. In this episode, there are some myths which are constructed and believed as something normal happened in the society. First, big companies are mostly seen as professional companies. In fact, large companies can also have injustice and unsystematic jobs. The boss is always seen as someone wiser, better, and well-experienced. It turns out that the boss can be incompetent and narcissistic which use power to gain benefits from the workers. Threats to fire workers are seen as normal as a tool for discipline or punishment. However, this sign can be mentally oppressive and bring fear. Lastly, the idea that the company is having a hard time means that the workers are not doing

their jobs properly. In fact, the broken or the unsystematic system can underline how the company is not doing well.



Figure 2:
“*Bundir Bisa Bikin Promosi*” (Suicide can be a Promotion –
4 November 2025

The second episode of the satire humor from @lokarserem is about the idea of suicide can be a promotion which was posted on 4 November 2025. It has six main panels about the story, one panel for the lessons learned, and the last panel is the proof that the story is from one of the Instagram followers of @lokarserem. The main character of this story is called *Om Poci* (shortened from the word *Pocong* – corpse wrapped in a shroud). The main character has wrapped hair, stressful expression, and slumped posture. The settings of this story shown are in the office and the HR room.

The image shows exhausted workers who deal with brain-damaging jobs on screen. *Om Poci* has been working in the company for years until he heard that the company is going to have a big layoff. He faces physical abuse, sexual abuse, to death in daily basis. He found it funny when he knew that whom the company is going to cut off is not the new workers but the ones who have worked for years. He has been working for years dealing with jobs that are brain-damaging but the new comers can get double his salary. The company said that it was needed as market adjustment, yet he thought it was a sign for him and others to resign. When a new comer was about to be cut off, he made a drama by crying and saying that he wanted to suicide. The next day, the new comer got promoted and acted like nothing happened. As he did nothing, he was cut off from the job and got the letter that his contribution was valuable.

In the connotation level, *Om Poci* has wide eyes and tired facial expression which mean that he has stressful working environment. On the second panel, the worker looks depressed while the other worker fell asleep and spilled the coffee he drank. Four other workers show red eyes which means that they are tired, frustrated, and confused as seen on the third panel. Next, the word termination on the forth panel can be seen as the psychological strain and the job insecurity.

Besides, the worker has the expressions of scared, sad, and clueless about his future. The HR man has no expression means that he has no empathy about what the man is dealing with. On the fifth panel, the man who previously cried has gone back to his routines by looking at his screen in red and tired eyes meaning that he works under pressure but he remains to stay to earn money. Lastly, on the sixth panel, the words “Your contribution is valuable” can be said as sugarcoating words, where all the worker’s efforts are not totally acknowledged unless they do the same ‘crying scene’. Moreover, in analyzing the image through the lens theory of myths by Roland Barthes, a wide range of situations at the workplace including layoff, stress, and overwork are found. It implies that modern work culture mostly deals with loads of countless jobs and low salary. In some cultures, the obedient and silent workers who follow the company’ rules can gain awards and validation from the boss. In fact, especially in modern cultures, those who are eager to speak, take initiatives, and show their performance will get more attention and opportunities to grow.



Figure 3:
“Yang Tak Terlihat dari Bisnis Billiard” (The Unseen Side of Billiard Businesses) –
19 November 2025

Another episode of satire humor from @lokserem was posted on 19 November 2025 entitled The Unseen Side of Billboard Businesses. This episode consists of five main panels and one panel for the lessons to learn. The characters of this episode are Mbak Kun (vengeful female ghost), the boss, and the boss’ wife. The settings of this episode are the billiard place, the VIP room, and the boss’ room.

From the picture, it can be seen that Mbak Kun works in a billiard place in a big city. It seems like a normal night entertainment spot including loud music and VIP rooms. However, the owner cheated on his wife and she came suddenly and made a scene. All the workers got nagged by his wife. Besides, having worked for 6 months and the Standard Operating Procedure (SOP) is not clear. When the boss finds something unsatisfying, he immediately cuts the salary. If he gives bonuses to workers, it means that the working hours will increase. Mbak Kun then thinks that it is not a job that she is doing but it is more like a survival show where no clear standard operating existed.

In all panels, Mbak Kun has red eyes, tired facial expressions, and sweats which can be assumed that she has tiring working environment, she lacks of sleep or rests, and she works under pressure. The first panel emphasizes the contrast life between what is visible for the public and what really happens in reality. On the second panel, the boss’ wife shows the expressions of anger

and frustration that is reflected from red eyes. On the same panel, the boss' expression shows that he is afraid of his wife.

On the third panel, the boss grinned and held a piece of paper containing '20% cut' from the salary for unexplained reasons. It shows that the boss has the control over the workers and their salary. The forth panel shows the number $850 = 550$ and the words "Full shift". This means that the workers must work long hours including removing box, mopping, cleaning the table, and more and they get reduced salary. Lastly, the fifth panel emphasizes how a worker needs to survive and work in every condition like under the rain and under pressure.

Some myths are presented through this image by referring to Barthes' theory. First, people might see the VIP room without acknowledging what is behind the business, including the unfair treatment, underappreciation struggles and efforts, and non-stop working. Second, people might judge that someone who does not work or perform well at the workplace is caused by their personal lives. In fact, the boss or the working environment can be one of the reasons why they perform badly at work. Then, the myth of survival here is seen as the worker's ability to adapt in any kinds of circumstances including the difficult times to survive in the workplace.

Lastly, the last episode of @lokarserem chosen for this research was posted on 25 November 2025 with the title "Cooking Thousands of Portion While Going Starving". It has five main panels and one panel for lessons to learn for all viewers. The characters shown in this episode are Mbak Kunti, other workers, and the supervisor. The setting of this episode is the large commercial kitchen.



Figure 4:

"Masak Ribuan Porsi yang Masak Kelaparan" (Cooking Thousands of Portions While Going Starving – 25 November 2025)

The image shows Mbak Kunti who is busily cooking thousand portions of meals. Among those 3.800 portions of meals, Mbak Kunti and other workers do not even get a single portion to eat. All the ingredients are made too tight by reasoning for efficiency. In fact, the responsible partner for this nutritious free food is very stingy because they do not think of the welfare of their workers. To make it worse, when the milk stock was found missing, the workers were blamed although there was no proof. Compared to workers from other kitchens, they get lunch and bring

home the remaining meals. The kitchen might put on a billboard claiming that they are the charity kitchen, yet they exploit their workers by not providing lunch and meal at work.

From all five main panels, the character of *Mbak Kunti* is shown as a worker with red eyes and tired and depressed face. The first panel shows that *Mbak Kunti* and other workers are busy preparing for a large quantity of meal but they feel hungry which means that there is a sense of exploitation. These workers feel tired but they do not receive adequate recognition or compensations. Similarly, on the second panel the workers have prepared 3.800 portions of meal showing their devotion and dedication, however, they gain nothing in return. Despite their starving, they are also accused of taking food illegally. Besides, they gain low salary for demanding and countless jobs. It reflects the injustice and exploitation faced by the workers where their contribution is not appreciated. Lastly, the words “charity kitchen” are used to cover up the exploitation as they should focus on the humanity but they do not put into practice in their own workplace.

These panels bring some myths to be analyzed. The workers sacrifice their mental state for other people by enduring their hunger, working long hours, and gaining nothing in return. Their efforts are invisible although they have devoted their time and energy. Moreover, the term charity seems to be used to cover up inhumanity and exploitation at work. Thus, the workers are paid low because they are working for charity kitchen. In other words, these images show how the reality hit the workers really hard by having invisibility of labour, the acceptance of exploitation, and non-stop sacrifices.

CONCLUSION

The findings of this research underline the satire humor that is used to deliver critics through comic strips or comic panels from the Instagram account @lokerserem. The fictional characters such as *Mbak Kunti*/ *Mbak Kun* and *Om Poci* are used to expose working issues in modern culture, such as layoff, probation, overwork, and salary cut. In fact, in the connotative level, these things can represent power imbalance, workers dehumanization, mental exhaustion, and working exploitation. This finding is in line with the idea proposed by Schwartz (2004) and Maslach and Leiter (2016) who emphasize that characters who are described as people who have long hours working non-stop can be seen as a critic in modern working culture which can cause them to experience mental exhaustion.

Furthermore, the characters are mostly displayed in red and tired eyes with slumped postures which clearly explain stressful working environment and dominant boss, whereas the workers with slumped postures are symbolized as people with vulnerability and emotional and mental instability. This finding goes the same with the theory proposed by Zulia et al. (2022) who mention that people with red eyes are seen as tired, depressed and angry with the working reality or environment. It emphasizes the imbalance power relation occurred in modern workplace.

Through the lens of Barthes, the beliefs including large companies are always professional, loyalty is valued, obedience ensures the career path, and the acceptance of exploitation under the word ‘charity’ are displayed through humor. The humor does not solve the problems, but it criticizes by revealing the irony to public in a funny and entertaining way (Abbas, 2025).

In conclusion, satire humor from @lokerserem utilizes semiotic components to reveal the toxic working environment and any kinds of labour exploitation in modern culture. By

employing denotation, connotation, and myth, the visual signs and their narratives can show the representation of injustice, power and emotional abuse. In the future, satire humor might be useful not only as means of critics but also tool for changes. By utilizing humor as a means for social engagement, people can start to establish more empathetic future especially in the social justice issues.

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