UNCOLLICS
Proceeding of Undergraduate Conference on Literature, Linguistic, and Cultural Studies
E-ISSN: 2985-9476
Published by Fakultas Ilmu Budaya, Untag Surabaya

AUDIENCE RECEPTION ANALYSIS OF THE WORLD CUP RELEVANCE IN LISA'S AND SHAKIRA'S WORLD CUP SONGS

ANNISA NIRMALA
Universitas 17 Agustus 1945 Surabaya, Indonesia
Email: annisanirmala03@gmail.com

APRILIA LARASATI
Universitas 17 Agustus 1945 Surabaya, Indonesia
Email: aprilial2804@gmail.com

MAULIDA MASYRIFAH
Universitas 17 Agustus 1945 Surabaya, Indonesia
Email: maulidarifah6@gmail.com

MIRNA MARISSA
Universitas 17 Agustus 1945 Surabaya, Indonesia
Email: mirnamarissa123@gmail.com

MUHAMMAD YUSUF AIMAR
Universitas 17 Agustus 1945 Surabaya, Indonesia
Email: muhammadyusufaimar.23@gmail.com

Abstract. This study examines and compares how YouTube and TikTok audiences receive Lisa's and Shakira's respective World Cup songs, focusing on how each artist's song is perceived in relation to its relevance to the football/World Cup context. Using Stuart Hall's Encoding-Decoding theory, this research employs a qualitative descriptive method to analyze public comments collected separately from YouTube and TikTok videos related to each song. The data include audience opinions on the performances, lyrics, football relevance, and overall World Cup atmosphere associated with each song. Findings indicate that Shakira's song is decoded predominantly through a dominant reading, with audiences treating her presence in a World Cup anthem as expected and legitimate due to her prior association with the world cup in Waka Waka song. Lisa's song, by contrast, produces a more divided pattern, dominant and oppositional readings cluster among fans defending her performance regardless of football content, while oppositional readings center specifically on the absence of football-related lyrics or imagery. This result suggests that audience decoding of World Cup songs is shaped not only by a song's own content, but by the audience's perception of the artist's authority within football culture, extending Hall's framework beyond ideological alignment to include artist-specific cultural legitimacy.

Keywords: *audience reception; Encoding-Decoding theory; World Cup songs; comparative reception; fandom; social media comments*

INTRODUCTION

Every FIFA World Cup is now accompanied by an official anthem performed by a globally recognized pop artist, a tradition that blends football culture with mainstream celebrity branding. Shakira's "Waka Waka" (2010) remains one of the most cited examples of this crossover, cementing her image as an artist closely tied to the tournament. More recently, Lisa's involvement in the World Cup soundtrack has extended this tradition, but her association with football culture is comparatively new and unestablished. As these songs circulate on YouTube and TikTok, audiences do not simply consume them passively; they actively comment on whether the songs "fit" the World Cup, whether the lyrics and visuals reflect football themes, or whether the songs primarily serve to promote the artist's personal brand.

This divide in audience response points to a research problem: World Cup songs are ostensibly encoded with a shared, celebratory meaning tied to football and global unity, yet audience comments show that this meaning is not uniformly decoded. Some audiences accept the artist's presence as a legitimate extension of World Cup culture, while others reject it outright as irrelevant or opportunistic. This inconsistency raises the question of what factors shape audience decoding beyond the song's content itself.

To address this problem, the present study applies Stuart Hall's (1980) Encoding-Decoding theory to systematically classify audience comments into dominant, negotiated, and oppositional readings, comparing how this pattern differs between an artist with an established football association (Shakira) and one without (Lisa). By treating audience comments as decoded texts, this approach allows the researchers to trace not only what audiences think of the songs, but why their acceptance or rejection may be tied to perceptions of the artist rather than the song's content alone.

Previous studies using Hall's framework have examined audience reception across a range of media texts. Anindya (2021) applied Encoding-Decoding theory to audience reception of Elsa's leadership in Disney's Frozen 2, finding that most audiences occupied a dominant position, largely agreeing with the film's ideological message. Wahyono et al. (2020) examined audience reception of hoax information on social media during Indonesia's 2019 presidential election, identifying three audience typologies: pragmatic-recreational, ideological, and critical-skeptical. Avriyanty (2011) analyzed audience reception of gender construction in Beyoncé's "If I Were a Boy" music video, showing how audiences decoded and sometimes reinforced conventional gender stereotypes embedded in the text. While these studies demonstrate the versatility of Hall's framework across film, political misinformation, and music video content, none of them address audience reception in the context of sports-related pop culture texts, nor do they compare reception patterns across two artists promoting the same type of text, namely a World Cup anthem. This represents a gap that the present study aims to fill.

More recent studies extend this reception-based approach to platforms and contexts closer to the present one. Flinchum, Roy, and Arif (2024) examined YouTube comments on BTS's music videos and found that fan comments overwhelmingly displayed parasocial interaction – such as expressions of personal attachment and support for the artist – rather

than critical engagement with the video's stated content, suggesting that audience response to a celebrity-linked music video is often driven by fandom rather than the text itself. Separately, Hill (2025) analyzed football-related discourse across Reddit communities and found that real-world match outcomes directly shape sentiment and posting behavior within fan spaces, showing that football fandom operates as a distinct discourse community with its own norms of relevance and belonging. Neither study, however, examines what happens when these two dynamics – fandom-driven reception and football-specific discourse norms – intersect within a single text, as is the case with a World Cup song performed by a non-football celebrity. This is the gap the present study addresses.

Accordingly, this study aims to (1) identify how YouTube and TikTok audiences perceive the World Cup relevance of Lisa's and Shakira's World Cup songs, and (2) compare how audience responses differ in dominant, negotiated, and oppositional readings between the two songs, based on Stuart Hall's Encoding-Decoding theory.

LITERATURE REVIEW

Several recent studies have applied Stuart Hall's (1980) Encoding-Decoding model to examine how digital audiences interpret media texts through comment sections, extending the framework originally developed for broadcast television into platform-specific, text-based reception. These studies share this research's theoretical foundation and qualitative descriptive method, though they diverge in the type of text examined, providing a useful basis for situating the present study's contribution.

Widodo (2022) applied Hall's reception analysis to examine how Indonesian audiences interpreted physical and verbal violence in the Korean series *Squid Game* (2021), collecting data through interviews with informants classified as urban workers and Korean media enthusiasts. The study found that audience decoding was shaped by informants' prior familiarity with South Korean media conventions, with more experienced viewers producing negotiated rather than purely dominant or oppositional readings. While methodologically aligned with the present study in its use of Hall's three reading positions within an Indonesian audience context, Widodo's design relied on interview data from a small, purposively selected informant group rather than naturally occurring public comments, and addressed a scripted television narrative rather than a music-based text tied to a real-world event.

Closer to the present study's data source, Fathimah (2025) analyzed audience reception of TikTok content under the hashtag #darkromance, coding the three most-liked comments from five selected posts into Hall's dominant, negotiated, and oppositional categories. The study found that audience decoding was strongly shaped by how content was framed, with identical violent themes producing oppositional readings when presented as book promotion but dominant readings when packaged as fantasy or POV-style content. This finding reinforces the relevance of framing to decoding outcomes, a dynamic this study extends by comparing framing not within a single text but across two artists occupying different positions of perceived authority within the same cultural event.

Two further studies extend Hall's model into K-pop fandom contexts, which share this study's focus on a globally circulated celebrity-linked music text. Letwory and Sihombing (2023) used Hall's Encoding-Decoding theory to examine fan war behavior between rival K-pop fandoms on social media, finding that hostile comment exchanges were driven less by disagreement over a text's content than by fans' desire to assert the superiority of their own idols. Most recently, Murtiadi and Putri (2026) applied encoding-decoding analysis to YouTube comments and interviews with NCT Dream fans (NCTzen) responding to the video "Dream in Jakarta #2," finding that audience readings clustered heavily around dominant and negotiated positions, reinforced by platform affordances such as subtitles and comment visibility, and that fan responses centered on parasocial attachment and cultural curiosity rather than critical evaluation of the video's stated content.

METHODOLOGY

This study employs a qualitative approach using the Audience Reception Analysis method, based on Stuart Hall's (1980) Encoding/Decoding theory. This method was used to determine how the audience understands and interprets the relevance of the World Cup in the song performed by Lisa and Shakira. In this study, the researcher served as the primary instrument for collecting, selecting, and analyzing data.

The study population consists of all comments found on the official music video and videos discussing the song on TikTok. The sample was selected using purposive sampling, specifically comments that discuss the song's connection to the World Cup, such as soccer themes, the spirit of unity, cultural representation, and the song's suitability as a World Cup anthem. This study used approximately 30 comments as research data.

Data were collected by selecting relevant videos and then taking screenshots of comments that aligned with the research objectives. All comments were saved in a document. The research instrument consisted of a coding sheet used to categorize comments based on Stuart Hall's three modes of reception: dominant reading, negotiated reading, and oppositional reading.

The data were analyzed using thematic analysis. First, all comments were read several times so that the researcher could understand the content of the data. Next, the comments were coded according to their meaning and then grouped into several themes. After that, each comment was classified into three categories of reception according to Stuart Hall. The results of the analysis were used to explain how the audience interpreted the relevance of the World Cup in the songs by Lisa and Shakira.

This study was conducted online by collecting data from TikTok during the research period. To ensure the reliability of the research findings, the researcher reviewed the data and compared the analysis results with Stuart Hall's encoding/decoding theory to ensure consistency in the analysis process.

RESULT AND DISCUSSION

Audience Reception of the World Cup Relevance in Shakira's World Cup Song *Dai Dai*

The analysis of YouTube comments shows that audiences generally perceive Shakira as an artist whose music is closely associated with the FIFA World Cup. Most audiences believe that her songs successfully represent the spirit, excitement, and global identity of the World Cup. However, not all audiences interpret the song in the same way. While many fully accept Shakira's latest World Cup song as an appropriate representation of the World Cup, others compare it with her previous World Cup songs, particularly *Waka Waka*, leading to different interpretations. Based on Stuart Hall's Encoding-Decoding theory, the audience responses can be classified into three reading positions: dominant, negotiated, and oppositional.

Dominant Reading of Shakira's FIFA World Cup song

The majority of the selected comments belong to the dominant reading. Audiences' comments fully accept the encoded message that Shakira's song represents the spirit and identity of the FIFA World Cup. The comments perceive Shakira as an essential part of the World Cup and believe that her music successfully captures its global celebration. A YouTube user, @Selena26-g9d, commented, "Shakira doesn't just participate in World Cups...she MAKES THEM HISTORIC. The ultimate queen of World Cup anthems." This comment shows that Shakira's song *Dai Dai* is an important part of the FIFA World Cup. The audience views Shakira as someone who makes the World Cup event more memorable. Calling her the "queen of World Cup anthems" also suggests that Shakira has become strongly connected with the World Cup because of her successful songs over the years. This indicates that the audience sees her music as highly relevant to the World Cup. Also, @EcroDeron commented, "Many artists try, but nobody understands the assignment of a World Cup anthem quite like Shakira. She owns the football culture," which also says that Shakira makes a successful World Cup song better than other artists. Additionally, the audience believes her songs successfully capture the excitement and spirit in sport, making her the ideal artist for World Cup anthems.

These comments indicate that audiences completely accept the intended meaning of the song. Rather than questioning its relevance, they reinforce the idea that Shakira is closely associated with the FIFA World Cup. Therefore, these responses represent the dominant reading, in which audiences decode the message in the way it is intended by the producer.

Negotiated Reading of Shakira's FIFA World Cup song

Several audiences occupy the negotiated position. They generally appreciate *Dai Dai* as a World Cup song but continue to compare it with *Waka Waka*, which they consider Shakira's greatest World Cup anthem. A YouTube user, mikeespejo8789, commented, "*Waka Waka* is unbeatable. But *Dai Dai* is a good song too. Let's enjoy it." This comment shows that the audience accepts *Dai Dai* as a good World Cup song. However, they still believe that *Waka Waka* is Shakira's best World Cup anthem. The audience, nevertheless,

does not reject the quality of the new song. The audience appreciates it while comparing it to Shakira's previous success. This suggests that their perception of *Dai Dai* is influenced by the lasting popularity of *Waka Waka*. Additionally, user BlackAngel commented, "The song is perfect, but *Waka Waka* is still above all." This comment also shows that the audience has a positive opinion of *Dai Dai*, but they consider *Waka Waka* to be the stronger and more memorable World Cup song. Although they agree that *Dai Dai* fits the World Cup, they believe it has not surpassed the impact of Shakira's earlier anthem. Therefore, these comments represent a negotiated reading because the audiences accept the song's relevance to the World Cup while modifying its meaning based on their personal preferences and previous experiences with *Waka Waka*.

These audiences accept the encoded message that *Dai Dai* represents the FIFA World Cup. However, they modify this meaning by arguing that *Waka Waka* remains the superior World Cup anthem. Instead of rejecting the new song, they reinterpret it through comparison with Shakira's earlier success. According to Hall, these responses belong to the negotiated reading because audiences both accept and adjust the intended message based on their own experiences and expectations.

Oppositional Reading of Shakira's FIFA World Cup song

A smaller number of comments represent the oppositional reading. These audiences reject the encoded message by arguing that *Dai Dai* does not successfully represent the World Cup in the same way as Shakira's previous songs. A YouTube user, @Tamara-d4g, commented, "I don't like it, sorry. It doesn't have that positive vibe that opens the hearts of people and makes them smile, which *Waka Waka* had. Also don't like that she's standing on that statue." This comment shows that the audience does not think *Dai Dai* successfully captures the spirit of the FIFA World Cup. The audience compares it with *Waka Waka* and believes that the new song lacks the positive energy and emotional impact of Shakira's previous World Cup anthem. The audience rejects the idea that *Dai Dai* represents the World Cup as effectively as *Waka Waka*. Additionally, a comment by @HOPPIN1589 user "This song is low-key mid sorry to break it to you la la was good and Africa but this... just no." This comment also shows that the audience does not accept *Dai Dai* as a successful World Cup song. By comparing it with *La La La* and *Waka Waka*, the audience suggests that Shakira's previous World Cup songs better represent the excitement and atmosphere of the World Cup. Therefore, these comments represent an oppositional reading because the audience rejects the encoded message and interprets the song differently from what was intended.

Unlike the dominant audience, these viewers do not accept the intended meaning of the song. They believe that *Dai Dai* lacks the emotional energy, memorable melody, and positive atmosphere expected from a World Cup anthem. Their evaluations are strongly influenced by Shakira's previous World Cup songs, especially *Waka Waka*, which they regard as the ideal standard. Therefore, these responses are categorized as oppositional readings because they reject the encoded message and construct an alternative interpretation.

Audience Reception of Lisa's *"Goals"* FIFA World Cup 2026

Audience reception of Lisa's "Goals" comments collected from TikTok videos related to Lisa's "Goals" were classified according to the three reception positions proposed by Hall (1980). Some comments accepted the producers' framing of "Goals" as a legitimate World Cup anthem, some accepted parts of that framing while rejecting others, and a large portion rejected the framing outright.

Dominant Reading of Lisa's *"Goals"* FIFA World Cup 2026

According to Hall (1980), in the dominant position, the audience accepts the producers' intended meaning without contesting it. Several commenters affirmed that "Goals" fits the World Cup context, sometimes on the basis of the song's message rather than its lyrics about football specifically. One TikTok user wrote, "Okay this more sense for the World Cup," directly endorsing the song's fit with the tournament. Another comment took a broader view of what a World Cup song should communicate, arguing that "football and music have the same purpose of bringing people from all around the world together, not spreading hate toward one another." This response reframes relevance away from literal football references and toward the value of global unity, which matches the unifying message the producers and artists themselves emphasized when promoting the song.

Furthermore, other dominant responses were centered more directly on praise for the song and the artist. A user named Georgie commented, "This song defines our era. Absolutely brilliant. Goals." Similarly, on a comparison video that ranked "Goals" against other World Cup songs, one commenter wrote, "Why does Lisa's song resonate more with me?", while another simply stated, "Lisa is the best." These comments show audiences reproducing the intended meaning of the song as an enjoyable, well-made World Cup release, even without directly addressing its football content.

Negotiated Reading of Lisa's *"Goals"* FIFA World Cup 2026

As stated by Hall (1980), in the negotiated position, audiences accept some elements of the encoded message while rejecting others. Several commenters agreed that "Goals" is a well-produced song, but hesitated to accept it as a World Cup anthem specifically. One user, Ryu, commented, "The music is great, and the rhythm too, but the lyrics have nothing to do with the World Cup, that's a fact." This response affirms the song's musical quality while explicitly rejecting its thematic relevance to football. A similar pattern appeared in a comment from K3R3N, who wrote, "It's a good song in general, but for the World Cup it's just no." Both responses separate the evaluation of musical quality from the evaluation of World Cup fit, accepting one code while rejecting the other.

Moreover, a more complex negotiated exchange appeared in a comment thread that began with criticism of the song. In reply to a comment questioning the song's football relevance, one user defended Lisa by noting, "at least she wrote and perform a song," shifting the discussion toward the artist's effort rather than the song's content. Another user challenged this defense, arguing that "it's a song for the fckng worldcup so atleast

be like that," insisting that effort alone does not excuse a lack of football relevance. Furthermore, a further reply then corrected the initial defense, clarifying that "she just the singer not writer." This exchange illustrates a negotiated position in which the audience does not reject Lisa as a performer, but disputes how much responsibility she personally holds for the song's perceived lack of football relevance.

Oppositional Reading of Lisa's *"Goals"* FIFA World Cup 2026

According to Hall (1980), oppositional readings reject the producers' intended meaning outright, and this was the most common position found in the sample. Several comments dismissed the song's connection to the World Cup directly. One user wrote, "There is no World Cup vibe, really", while another stated plainly, "Lisa song got nothing to do with soccer...." On a separate video, a commenter using the name chinatown called it the "worst world cup song ever," and another user, avirus3, wrote simply, "Nothing to do with the world cup." These responses reject the core premise that "Goals" functions as a football anthem at all.

Furthermore, a second cluster of oppositional comments focused specifically on the song's lyrical content, arguing that its themes are self-referential rather than football-related. One user commented on a cross-song comparison video, "Lisa's song about her not about fifa world cup lol." Another was more pointed about the specific lyrics, writing, "My body, Goals' labubu ahh song for World Cup is insane," criticizing the lyric "my body" together with a reference to the labubu toy motif that appears in the song's visuals as evidence that the song prioritizes personal branding and trend-chasing over football themes. Moreover, a related comment on the same imagery asked, "why is there a labubu in a football song?" further reinforcing the view that the song's visual and lyrical choices feel disconnected from the World Cup context.

Comparison of Audience Responses of Lisa's and Shakira's World Cup Songs

The findings show that the dominant reading was more evident in the audience responses to Shakira's *Dai Dai* than to Lisa's Goals. Most YouTube users fully accepted the encoded message that *Dai Dai* represents the spirit and identity of the FIFA World Cup. Many comments described Shakira as the "queen of World Cup anthems" and considered her an inseparable part of the tournament. Rather than evaluating the song alone, audiences connected Shakira's long history of World Cup songs with the FIFA World Cup itself. In contrast, although some TikTok users accepted Goals as a suitable World Cup song, their acceptance was mainly based on the song's message of global unity and its overall quality instead of its direct connection to football. These audiences believed that the song reflected the values of togetherness promoted by the World Cup, but they rarely associated Lisa herself with the history or identity of the tournament. This difference suggests that audiences have a much stronger cultural association between Shakira and the FIFA World Cup than between Lisa and the tournament. This reason makes Shakira receive a larger number of dominant readings than Lisa.

Moreover, audiences generally accepted Shakira's *Dai Dai* as a World Cup anthem while comparing it with *Waka Waka*. They appreciated the quality of the new song but believed that *Waka Waka* remained Shakira's greatest World Cup anthem. Their responses show that audiences accepted the encoded message but adjusted it according to their previous experiences and expectations. On the other hand, negotiated readings of Lisa's Goals focused less on comparison with previous World Cup songs and more on the song's relevance to football. Several audiences praised the musical production, rhythm, and Lisa's performance while questioning whether the lyrics reflected the World Cup. Some users also defended Lisa by separating her role as the performer from the songwriting process. These findings indicate that the negotiated readings of the two songs were shaped by different factors. For Shakira, audiences negotiated the meaning by comparing *Dai Dai* with her own previous World Cup anthems. For Lisa, audiences negotiated the meaning by separating the song's musical quality from its relevance to the FIFA World Cup.

Additionally, the oppositional reading was more prominent in the audience responses to Lisa's Goals than to Shakira's *Dai Dai*. Although some YouTube users rejected *Dai Dai*, their criticism mainly focused on comparisons with *Waka Waka*. They believed that *Dai Dai* lacked the emotional impact, memorable melody, and positive atmosphere of Shakira's earlier World Cup songs. However, these comments rarely questioned Shakira's ability as a World Cup artist. Instead, they continued to recognize her previous achievements while criticizing only the new song. In contrast, oppositional responses toward Goals directly rejected the song's relevance to the World Cup. Many TikTok users argued that the lyrics had "nothing to do with football" and that the song lacked a World Cup atmosphere. Some also criticized the visual elements and references in the music video, arguing that they reflected Lisa's personal branding rather than the identity of the FIFA World Cup. This comparison demonstrates that the oppositional reading toward Lisa's song was stronger because audiences rejected the encoded message itself. Meanwhile, oppositional responses toward Shakira were relatively limited and mainly resulted from comparisons with her previous World Cup songs rather than a rejection of her role in the tournament.

CONCLUSION

This study examined how YouTube and TikTok audiences perceive the World Cup relevance of Lisa's and Shakira's World Cup songs, and how these responses differ across Hall's dominant, negotiated, and oppositional reading positions. The two artists were decoded in clearly different ways. Shakira's "Dai Dai" was received mainly through a dominant reading, as audiences treated her as an established, legitimate World Cup figure due to her earlier anthem "Waka Waka"; even critical comments tended to negotiate this reading through comparison rather than reject her role outright. Lisa's "Goals," by contrast, produced a more divided pattern: dominant readings relied on general praise and a broad message of unity rather than football content, while oppositional readings, the

most frequent position in her case, directly rejected the song's World Cup relevance and criticized its lyrics and visuals as self-branding rather than football-related.

These findings support the study's central argument: audience decoding of World Cup songs depends not only on textual content but on the audience's prior perception of an artist's authority within football culture. Shakira's established history allowed her legitimacy to transfer almost automatically to a new song, while Lisa's more recent association required active defense from her fans, producing a more contested reception. This extends Hall's Encoding-Decoding model beyond ideological alignment alone, suggesting that an artist's cultural history functions as an additional code audiences decode alongside the song itself. Future research could examine a larger, more balanced comment sample across more World Cup artists, or track how reception shifts over time as an artist's tournament association matures.

REFERENCES

Anindya, Y. (2021). Audience Reception Analysis of Elsa'S Leadership in Disney'S Frozen 2. *LITERA KULTURA : Journal of Literary and Cultural Studies*, *9*(2), 32–38. https://ejournal.unesa.ac.id/index.php/litera-kultura/article/view/40901

Austerlitz, S. (2015, March 3). How long can a spinoff like 'Better Call Saul' last? *FiveThirtyEight*. http://fivethirtyeight.com/features/how-long-can-a-spinoff-like-better-call-saul-last/

Avriyanty, R. (2011). Analysis of audience reception on YouTube toward gender construction in the music video "If I Were a Boy" by Beyonce Knowles. *Paradigma: Jurnal Kajian Budaya*, *2*(1), 6. https://doi.org/10.17510/paradigma.v2i1.20

De Abreu, B. S. (2001). The role of media literacy education within social networking and the library. In D. E. Agosto & J. Abbas (Eds.), *Teens, libraries, and social networking* (pp. 39–48). ABC-CLIO.

Fathimah, A. N. (2025). Audience encoding-decoding analysis in TikTok's dark romance content. *ELite Journal: International Journal of Education, Language and Literature*, *5*(4), 18–31. https://doi.org/10.26740/elitejournal.v5n4.p18-31

Flinchum, E., Roy, E., & Arif, R. (2024). Displays of parasocial interaction in K-pop: A content analysis of YouTube comments on BTS's music videos. Korean Journal of Communication, 1(2), 77–109. https://doi.org/10.1353/kjc.2024.a932421

Goldin, C. D., & Katz, L. F. (2008). *The race between education and technology*. Belknap Press of Harvard University Press.

Hall, S. (1980). Encoding/decoding. In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), Culture, media, language: Working papers in cultural studies, 1972–79 (pp. 128–138). Hutchinson.

Hill, M. (2025). Catching stray balls: Football, fandom, and the impact on digital discourse. In Proceedings of the 9th Workshop on Online Abuse and Harms (WOAH) (pp. 192–205). Association for Computational Linguistics. https://aclanthology.org/2025.woah-1.17/

Kaur, S. (2020). Attribution of transitivity roles and characterization in *Heart of Darkness*. *Linguistic Forum – A Journal of Linguistics*, *1*(1), 32–39.

Letwory, A. M., & Sihombing, L. H. (2023). Phenomenon of fandom war in K-pop community on social media. *Ekspresi dan Persepsi: Jurnal Ilmu Komunikasi*, *6*(2), 229–238. https://doi.org/10.33822/jep.v6i2.5808

Murtiadi, & Putri, M. A. (2026). The effects of mass communication on NCT Dream fans (NCTzen) through YouTube content: A case study of "Dream in Jakarta #2." *International Journal of Social Science and Human Research*, *9*(2), 1415–1420.

Sindhunata. (2004). *Ilmu Nggletek Prabu Minohek*. Boekoe Tjap Petroek.

Wahyono, S. B., Wirasti, M. K., & Ratmono, B. M. (2020). Audience Reception of Hoax Information on Social Media in the Post-Truth Era. *Jurnal Komunikasi Indonesia*, *9*(2), 110–124. https://doi.org/10.7454/jki.v9i2.12773

Widodo, J. S. (2022). Reception analysis of Indonesian audience towards physical and verbal violence on series *Squid Game* (2021) by Hwang Dong-Hyuk. *Rainbow: Journal of Literature, Linguistics and Culture Studies*, *11*(1). https://doi.org/10.15294/rainbow.v11i1.53347