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**AN ANALYSIS OF TABOO LANGUAGE IN THE ANIMATED  
DIALOGUE OF TEKOTOK  
EPISODE: NUMPANG KOSAN, NASIBNYA SENTOT, A STORY OF  
A FIRST CHILD**

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**Abstract**

*This study is motivated by the widespread use of taboo language in digital communication, particularly in animated media. It aims to describe the forms of taboo language, analyze their functions, and examine their contextual meanings and the underlying social factors in the dialogues of the Tekotok animation, specifically in the episodes Numpang Kosan, Nasibnya Sentot, and Cerita Anak Pertama. This research employs a sociolinguistic approach using a descriptive qualitative method. The data were collected from the dialogues in Tekotok animated videos through observation and note-taking techniques, and then analyzed through the stages of reduction, classification, and interpretation. The findings reveal that taboo language in Tekotok animation appears in various forms, such as swearing, insults, vulgar terms, and figurative expressions. Taboo language is no longer used merely in its lexical sense, but functions as a means of expressing emotions, satire, insults, and social criticism. In addition, a shift in meaning is identified, where words that were not originally considered taboo can become taboo due to word combinations and the context of their use. This indicates that taboo language is dynamic, contextual, and serves communicative functions in shaping characters and conveying social messages in digital media.*

**Keywords:** animation; taboo language; digital communication; sociolinguistics

**Abstract**

Penelitian ini dilatarbelakangi oleh maraknya penggunaan bahasa tabu dalam komunikasi digital, khususnya pada media animasi. Penelitian ini bertujuan untuk mendeskripsikan bentuk-bentuk bahasa tabu, menganalisis fungsi penggunaannya, serta mengkaji makna kontekstual dan faktor sosial yang melatarbelakanginya dalam dialog animasi Tekotok pada episode *Numpang Kosan, Nasibnya Sentot, dan Cerita Anak Pertama*. Penelitian ini menggunakan pendekatan sosiolinguistik dengan metode kualitatif deskriptif. Data diperoleh dari dialog dalam video animasi Tekotok melalui teknik simak dan catat, kemudian dianalisis melalui tahap reduksi, klasifikasi, dan interpretasi. Hasil penelitian menunjukkan bahwa bahasa tabu dalam animasi Tekotok muncul dalam berbagai bentuk, seperti umpatan, hinaan, istilah vulgar, serta ungkapan kiasan. Bahasa tabu tidak lagi digunakan secara leksikal, melainkan berfungsi sebagai sarana ekspresi emosi, sindiran, penghinaan, dan kritik sosial. Selain itu, ditemukan adanya pergeseran makna, yaitu kata yang semula tidak tergolong tabu dapat menjadi tabu akibat penggabungan kata dan konteks penggunaannya. Hal ini menunjukkan bahwa bahasa tabu bersifat dinamis, kontekstual, serta memiliki fungsi komunikatif dalam membangun karakter dan menyampaikan pesan sosial dalam media digital.

**Kata Kunci:** animasi; bahasa tabu; komunikasi digital; sosiolinguistik



## I. INTRODUCTION

Language is a means of communication and a cultural element that embodies values related to human life. In using language, people are encouraged to use good, polite language, and in accordance with the rules and norms prevailing in society. Waningyun and Ma'rifah state that language plays a crucial role in human existence, as it is the most essential means of communication (Waningyun & Ma'rifah, 2025). In fact, language is not always used in formal and polite communication; it also encompasses various expressions considered taboo by society. The use of language in negative contexts, such as teasing and inappropriate language, can trigger conflict in communication. Normasunah et al. state that taboo language typically appears in the form of rude expressions, references to animals, diseases, and insults that are often used casually in interactions. For example, words like "dog," "bacot," "bastard," "stupid," and even "picak" (blind) are commonly uttered without realizing their psychological and social impact (Normasunah et al. 2024).

Language is a fundamental element of communication, serving not only as a means of conveying information but also as a means of shaping identity, attitudes, and social values within society. In the digital era, social media serves as the primary platform for interaction among young people, influencing their language use. Ahmad et al. stated that digital media has a significant influence on the social communication styles of Generation Z (Ahmad et al., 2024). This generation prefers a more casual style of language, frequently using slang terms, abbreviations, and a mix of Indonesian and foreign languages, depending on the platforms they frequently access.

Sociolinguistics is a linguistic discipline that studies the relationship between language and society; in this study, language is seen not only as a means of communication but also as a reflection of the attitudes, identities, and social dynamics of its speakers. According to Chaer and Agustina, sociolinguistics is a discipline that examines language in the context of its use in society (Chaer and Agustina, 2014). One interesting phenomenon in sociolinguistics is the use of taboo language, which are expressions considered impolite, rude, or violating certain social norms. In the context of digital media, such as conversations in *tekotok* animations, the use of taboo language becomes an element of the communication approach to express feelings, develop characters, and convey social criticism in a more authentic and relevant way to people's daily lives.

*Tekotok* animations are an interesting example of utilizing social media to convey social criticism in a creative and entertaining way. Basli and Achmad explain that by using animation

and humor, tekotok successfully captures audience interest and conveys important messages about relevant issues in society (Basli and Achmad, 2024). Therefore, tekotok animations can effectively integrate elements of entertainment and moral messages. Symptoms or indicators seen in animations indicate a shift in communication culture in the digital realm. Tekotok animations often present narratives in their animated videos with nuances of humor that contain expressions or words with taboo meanings. The coarse language that frequently appears in the characters' conversations in these animations includes impolite words, insults, and insults with negative connotations that violate language rules and norms.

Sociolinguistic studies are highly appropriate for analyzing taboo language in the dialogue of the Tekotok animation because they emphasize the relationship between language and the social context in which it is used. Taboo language cannot be understood lexically; it must be viewed in terms of the situation, the relationship between speakers, the purpose of communication, and prevailing social norms. In the Tekotok animation, taboo language appears in various everyday contexts, such as conflict, jokes, and social criticism. Therefore, an approach that connects language to these social conditions is essential. Through sociolinguistics, researchers can examine the function of taboo language as an expression of emotion, a marker of intimacy, a means of insult, or social satire, while also understanding its meaning, function, and rationale for use based on the characters' characteristics, social background, and the communication situations depicted.

Previous research, such as that conducted by Muhammad Yassar Basli and Zainal Abidin Achmad (2024), Nur Hasim (2023), Iffah Khairiah and Arti Prihatini (2023), and Hafizh Qurrota A'yun (2023), has mostly focused on the social criticism aspect of tekotok animation using virtual ethnography, semiotics, and critical discourse analysis approaches. These studies have focused more on how social messages are conveyed through symbols, signs, and humor, without conducting in-depth studies on the forms, functions, and contexts of taboo language use, specifically in dialogue. On the other hand, research on taboo language that has been conducted, for example in the context of video games or specific communities, has revealed the types, functions, and reasons for using taboo language. However, these studies have not yet connected the use of taboo language to digital animation as a contemporary means of communication. Furthermore, these studies have not specifically analyzed how taboo language is used within the context of narratives, characters, and social situations formed within the storyline. The innovation in this research lies in its analytical focus, which specifically explores the use of taboo language in the animated dialogues of the Tekotok series

in the episodes "Numpang Kosan," "Nasibnya Sentot," and "Tenya Anak Pertama" (First Child's Story), using a sociolinguistic approach. This research not only determines the type of taboo language but also examines its function, meaning in context, and the social factors underlying its use in interactions between characters. Several words were identified that were not inherently taboo, but underwent changes in meaning to become taboo when used in certain word combinations and in different contexts. These changes demonstrate that taboo meanings are not always inherently inherent to a word but can be formed through linguistic structure and the context of use in interactions.

Based on this explanation, this study aims to describe the forms of taboo language present in the animated dialogues of the Tekotok series in the episodes "Numpang Kosan," "Nasibnya Sentot," and "Tenya Anak Pertama" (First Child's Story), and to analyze their use as a medium for expressing emotion, satire, insults, and social criticism. In addition, this study also aims to analyze the contextual meaning of taboo language based on the situation, relationships between characters, and social background using a sociolinguistic approach, as well as identify the social factors underlying its use in interactions. Furthermore, this study aims to find novelty in the form of terms that are not actually considered taboo, but have experienced a shift in meaning to become taboo due to the combination of words and the context of their use in animated dialogue.

## **II. THEORETICAL STUDIE**

Language is a social symbol system used by humans to communicate, express themselves, and shape identity and values in society. According to Keraf in Sujinah et al. (2018), language not only functions as a means of conveying messages but also plays a role in social integration, adaptation, and control. Language use is influenced by the social, cultural, and communication context, giving rise to various language varieties. Herisetyanti, Suharyati, and Rejeki (2023) state that language varieties reflect differences in communication methods to achieve specific goals and influence the meaning conveyed according to context. This diversity arises not only from differences in speakers but also from the complexity of social activities within society.

From a sociolinguistic perspective, language is understood as a social phenomenon closely linked to societal norms and values. Chaer and Agustina (2014) state that sociolinguistics examines the relationship between language and its use in society. One area of study is taboo language, which is speech deemed to violate norms of politeness or culture and can have social consequences (Trudgill in A'yun, 2023). Timothy Jay (2009) categorizes taboo

language into several categories, such as sexual references, religious/profane terms, disgusting language, animal names, physical or psychological insults, and offensive slang. This demonstrates that taboo language is not merely linguistic but also reflects social values, power, and cultural sensitivities. Therefore, analysis must consider the context and meaning of its use.

Taboo language not only has forms and classifications but also functions socially in various contexts. According to Masrur and Maghfiah (2024), taboo language can be used as jokes, emotional expressions, derision, or even without a specific purpose in everyday interactions, thus demonstrating pragmatic value, especially in intimate and informal relationships. In digital media, the use of taboo language is also a communication strategy. Basli and Achmad (2024) state that the animation Tekotok utilizes humor, simple characters, and everyday language, including crude and sarcastic expressions, to convey social criticism. This aligns with the findings of Khairiah and Prihatini (2023), who demonstrated the humorous and indirect use of vulgar words and metaphors in the animation.

Meanwhile, Hasim (2023) demonstrated that dialogue and verbal elements in the Tekotok animation play a significant role in conveying social criticism through signs and symbols, although they do not specifically address taboo language. Another study by A'yun (2023) also showed that the use of taboo words in digital media is influenced by emotional factors such as anger, surprise, and social closeness between speakers. Furthermore, Marpaung (2020) emphasized that the use of taboo language is strongly influenced by the sociocultural context and prevailing norms in society, so that the meaning and level of taboo a word can vary depending on the situation and environment in which it is used.

Based on theoretical foundations and previous research, taboo language is a complex and contextual linguistic phenomenon, as it relates not only to word form but also to its function, meaning, and the underlying social factors. In the tekotok animation dialogue, the use of taboo language is interesting to study because it reflects the reality of communication while showing the dynamics of meaning, including changes from words that were originally not taboo to taboo due to the combination of words and the context of their use. Therefore, this study uses a sociolinguistic approach to identify the form, function, contextual meaning, and social factors of taboo language in the episodes Numpang Kosan, Nasibnya Sentot, and Cerita Anak Pertama, while also revealing novelty in the form of changes in meaning.

### **III. RESEARCH METHODS**

This study uses a sociolinguistic approach with a descriptive qualitative method to examine the use of taboo language in the animated dialogues of the Tekotok series, including

Numpang Kosan, Nasibnya Sentot, and Cerita Anak Pertama. Data were obtained online from videos on the official Tekotok YouTube channel, in the form of speech and dialogue containing elements of taboo language. Data collection was carried out through documentation and note-taking techniques by watching, transcribing, and taking notes on relevant sections. Episode selection was based on certain criteria, such as duration, conversation intensity, number of viewers, and continuity of the storyline. Data analysis included reduction, classification of taboo language forms, interpretation of contextual meaning, and descriptive presentation with reference to taboo language theory. Data validity was maintained through triangulation of sources and techniques, including comparison with theoretical references and audience comments. This study aims to identify the form, function, contextual meaning, and social factors of taboo language, while also revealing novelties in the form of changes in the meaning of words that become taboo due to the combination of words and the context of their use in digital communication.

#### IV. RESEARCH RESULTS

This research found extensive data on taboo language in the animated dialogues of the tekotok episodes "Numpang Kosan," "Nasibnya Sentot," and "Tenya Anak Pertama." The analysis was conducted on inter-character utterances containing taboo language elements by examining their form, function, and contextual meaning in various communication situations. The following is an explanation of this data.

##### 1. Data from the Episode "Numpang Kosan"

In this stage, taboo language was obtained from the dialogue data in the animated tekotok episode entitled "Numpang Kosan." This story depicts the dynamics of friendship tested by economic circumstances, where the boarding house owner's empathy slowly turns into irritation due to the main character's indecisive behavior. The following is an explanation.

###### a. "Satan" Speech Data \_ 0:33



Figure 1. Satan just doesn't want to go home.

The word "satan" is a non-standard form of the word "syaitan"; "syetan" has the following meanings: a. An evil spirit that always tempts humans to do evil or bad things; b. (Rude) a word used to express anger or swear. The word "satan" in the Tekotok animation dialogue functions more as a swear word, used to convey the character's emotions, to indicate a character who is in an emotional state due to something.

**b. Speech data for "bastard" \_ 2:19**



**Figure 2. Eh bastard**

The word "bitch" has a literal meaning, namely referring to bedbugs, but in everyday life the word "bitch" is more often used to channel an emotion or curse for people who are considered evil or have bad behavior. In the Tekotok animation, the word "son of a bitch" is used to channel negative emotions directly or curse, thus, the use of the word "son of a bitch" in the Tekotok animation functions as a marker of intense emotional expression, no longer as a literal meaning, but to reflect the psychological condition of a character who is angry, annoyed, or shocked.

**c. "Dog" speech data \_ 2:31**



**Figure 3. Suddenly, the dog appears.**

The word "dog" refers to an intelligent mammal often kept as a pet by humans. Furthermore, the word "dog" is often used in everyday life as a very rude expression when angry, annoyed, or otherwise. The dialogue of the animated character "tekotok" in the animated video frequently uses the word "dog," which functions as a tool for expressing harsh, negative

emotions. The word "dog" is also used by the character to express anger, annoyance, or irritation, and reflects the character and emotional situation occurring in the storyline.

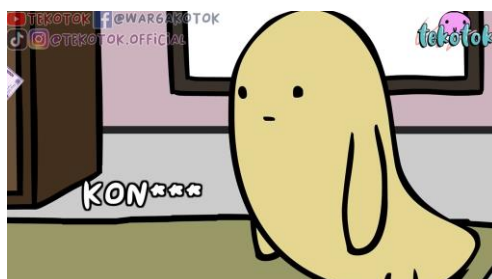
**d. Speech data for "stupid" \_3:02**



**Figure 4. I'm home, stupid**

The word "stupid" means extremely stupid or someone who lacks the ability to think clearly. In certain contexts, the word "stupid" also refers to someone who is insensitive or seemingly unaware of their surroundings. The word "stupid" in the Tekotok animation dialogue is often used as a rude or insulting expression. Thus, the word "stupid" in the Tekotok animation functions as a crude emotional expression, used to mock or vent a character's anger, and reflects conflict or tension in the conversation.

**e. Speech data for "dick" \_6:03**



**Figure 5. Dick**

The word "dick" means male genitalia (penis). The word "dick" is a vulgar or impolite term, so in formal situations its use is considered rude or inappropriate. The use of the word "dick" in the tekotok animation dialogue is interpreted as a rude expression or curse used to express emotions. This use is no longer to refer to a body part but rather as a sign of intense and harsh negative emotions, reflecting the character's anger, annoyance, or frustration, and reinforcing the conflict in the conversation.

**2. Data on the Episode "Nasibnya Sentot"**

At this stage, taboo language was obtained from data from the tekotok animation dialogue entitled "Nasibnya Sentot," which tells the story of a character named Sentot, who is

depicted as having a life full of misfortune and bad luck. In the story, Sentot often experiences various problems, both in work, love, and daily life. The following is an explanation.

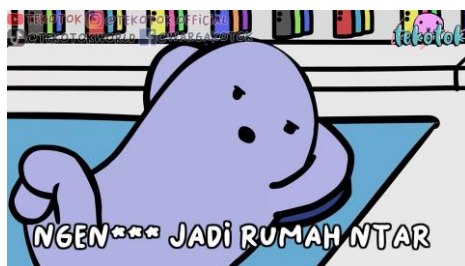
**a. Data on the utterance "Bacot" \_5:01**



**Figure 6. Ih bacot**

The word "bacot" means mouth. It is a non-standard or rude term referring to someone's mouth or excessive and unpleasant speech. The word "bacot" is also often used as a reprimand, as in the animated dialogue "ih bacot," which illustrates that the word "bacot" is used as a harsh expression to insult or reprimand someone. This term is no longer simply used to refer to a body part, but also to speech behavior that is considered disruptive.

**b. Speech data for "ngentot" \_7:15**



**Figure 7. Fucking becomes a house later**

The word "ngentot" comes from the root word "entot," which means to have sex or have intercourse. This word is considered vulgar or impolite because it refers to sexual matters. The use of the word "entot" in the animated dialogue of "tekotok" (a term used for "tekotok") is no longer used to convey its literal meaning, but rather as a spontaneous swear word to express the character's emotions, to depict intense anger or annoyance, and to heighten the nuances of conflict and tension in the conversation.

**c. Speech data "Babi" \_12:21**



**Figure 8. Just as they say your face is ugly like a pig**

The word "pig" has several meanings depending on the context in which it is used, the word "pig" in a scientific context means a mammal with even hooves with body characteristics: four toes (the two middle toes are larger), a large head with a long snout, as well as special prenasal bones and a disc-shaped tip of the snout. Apart from that, the word "pig" in a taboo context has the meaning of a very harsh curse, for example to chase away or curse someone. In the tekotok animated dialogue "they say your face is ugly like a pig" it describes a rude expression to mock or demean someone. Thus, in tekotok animation, the word "pig" functions as a means of expressing negative emotions that are insulting and degrading, which are used to mock or attack verbally, as well as strengthen conflict in interactions between characters.

### 3. First Children's Story Episode Data

At this stage, taboo language was obtained from data in the tekotok animated dialogue entitled First Child Story which tells about the life of an eldest child who has to shoulder big responsibilities in the family. The main character is portrayed as someone who is expected to be a role model for his younger sibling, always strong, and able to replace the role of a father in various situations. Here's the explanation.

#### a. Speech Data "Corporate Slavery" \_0:27



Figure 9. Stranded in the world of corporate slavery

"Corporate slavery" is a combination of the two words "slavery" and "corporate," which have different meanings when separated. The word "slavery" is derived from "slave," meaning lackey or servant. It can also be interpreted as a system where a group of people are deprived of their freedom to work for the benefit of another group of people. The word "corporate" means having the nature of, or relating to, a corporation. The term itself is used to describe something related to a company or organized business entity, for example in the world of business or management. Corporate identity is not always physical; it can also include the values, work culture, and philosophy adopted by the company. "Corporate slavery" in the animated dialogue is not meant to be taken literally, but rather as a figurative expression to describe the condition of someone who feels excessively tied to their work, as if they have no

freedom and experience high work pressure, both from their superiors and the company system. Thus, in the tekotok animation, the term "corporate slavery" serves as a tool of critique and emotional expression, depicting the characters' dissatisfaction with the work system and reinforcing the social message conveyed in the storyline.

**b. Speech data "bald savage" \_1:18**



**Figure 10. Bald Barbarian**

The word "bald barbarian" is a combination of the two words "bald" and "biadab," which have different meanings. "Botak" means bald or hairless. Meanwhile, "biadab" is an adjective describing someone who is inhumane or behaves impolitely, such as speaking rudely or disrespecting others. The use of the word "bald barbarian" in the tekotok animation dialogue is used to express annoyance with someone by using a harsh nickname to insinuate or belittle them. The term "bald barbarian" in the tekotok animation dialogue functions as a tool for expressing negative emotions that are personally offensive, used by characters to insinuate, mock, or vent anger, and to intensify conflict in the dialogue interaction.

**c. Speech data "cheap girl" \_10:38**



**Figure 11. Cheap girls, you know?**

The term "cheap girls" consists of two different words with distinct meanings: "cewek" and "murah." "cewek" refers to a young woman or girl, while "murah" means lower than the market price. In the animated dialogue, the term "cheap girls" has a different meaning, no longer referring to young women, but rather to a harsh emotional expression, characterized by

the addition of the word "mudah," which leads to a negative assessment of someone's morals or behavior. This expression is used by speakers to express harsh emotions in the form of insults or verbal harassment toward the woman being spoken to.

**d. Speech data "lonte"\_11:00**



**Figure 12. If you end up being a prostitute, you're stupid**

The word "lonte" means a slut; a prostitute, and a prostitute, which is a harsh term that should be avoided in formal conversation. In the animated dialogue, the word "lonte" has a harsh connotation. In the sentence "If you end up being a prostitute, you're stupid," the word "lonte" is used not only as a professional term, but also as an insult that demeans someone, especially women. This use of the word indicates a negative moral judgment.

**e. Speech data "bajingan"\_9:35**



**Figure 13. "Hey, you bastard, you're riding in the car, huh?"**

The word "bajing" has the connotation of a criminal or pickpocket. In a crude sense, the word "bajing" has the connotation of insolence or a harsh insult. For example, in the animated dialogue "Hey, you bastard, you're riding in the car," the word "bajing" has a harsh connotation used to express harsh emotions toward someone. The word "bajing" in the animated dialogue not only functions as a harsh insult but also as a means of expressing emotions and the dynamics of social relationships between characters, reinforcing the realistic nuances of everyday conversation.

## V. CONCLUSION

Based on the analysis and discussion of the use of taboo language in the Tekotok animation dialogue, it is concluded that taboo language is predominantly used as an element of communication strategy that reflects the reality of everyday life. The use of taboo language in the animation is seen in various ways, such as harsh words, insults, harsh terms, as well as metaphorical and figurative expressions that have negative connotations. These forms not only illustrate the rudeness of the language, but also show the existence of variations in use that are adjusted to the context, character characteristics, and communication situations in the narrative. In terms of use, taboo language is no longer used lexically, but has shifted its meaning to become a medium of emotional expression, such as to express anger, disappointment, and frustration, as well as a tool to strengthen disputes, convey sarcasm, and criticize social phenomena in society. The use of taboo language in the Tekotok animation also shows variations in the level of rudeness, ranging from mild to very rude, used contextually according to the needs of the narrative. Words that are basically not included in the category of taboo language can change their meaning to become taboo when used in certain word combinations and in different contexts. This shows that taboo language not only functions as a form of violation of language norms, but also has communicative and aesthetic value in forming characters, strengthening the storyline, and conveying social messages efficiently to the audience.

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