

“An Analysis of the Twitter Account ‘Fufufafa’ Using Kenneth Burke’s Dramatism Theory Among Users Aged 18–22 Years”

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ABSTRACT

his study examines how Kenneth Burke's Dramatism Theory can help in understanding the narratives built and delivered by Fufufafa's account on Twitter, especially for users aged 18-22 years. Using a quantitative approach and analysis of Twitter posts, this study found that Fufufafa utilizes elements of dramatism theory to shape its identity, convey messages, and build engagement with its audience. Through this theory, the various actions, motivations, and symbols used by Fufufafa can be read and explored more deeply. The results of this study will show that dramatism is effective for understanding creative communication patterns in social media that are close to the younger generation.

Keyword: Dramatism Theory, Kenneth Burke, Fufufafa, Twitter

ABSTRAK

Penelitian ini mengkaji bagaimana Teori Dramatisme Kenneth Burke bisa membantu dalam memahami narasi yang dibangun dan disampaikan akun Fufufafa di Twitter, khususnya untuk pengguna berusia 18–22 tahun. Dengan pendekatan kuantitatif dan analisis postingan di media Twitter, penelitian ini menemukan bahwa Fufufafa memanfaatkan unsur teori dramatisme untuk membentuk identitas, menyampaikan pesan, dan membangun keterlibatan dengan audiensnya. Melalui teori ini, berbagai tindakan, motivasi, dan simbol yang digunakan Fufufafa dapat dibaca dan dikupas lebih dalam. Hasil penelitian ini nantinya menunjukkan bahwa dramatisme efektif untuk memahami pola komunikasi kreatif di media sosial yang dekat dengan generasi muda.

Kata kunci: Teori Dramatisme, Kenneth Burke, Fufufafa, Twitter

INTRODUCTION

In today's digital era, social media has undergone significant transformation into a discursive space that not only facilitates interpersonal communication but also produces and reproduces social, political, and cultural meanings. Twitter, now rebranded as platform X, has become one of the primary media through which Indonesian society expresses opinions, emotions, critiques, and even resistance to various social phenomena. Among the many events that have captured public attention in recent years, the case of the Fufufafa account stands out prominently. Originating from the Kaskus forum and evolving into a focal point for netizens due to posts considered to contain hate speech, harassment, and racism, this account has sparked widespread discussion in the digital sphere (Amanda & Yusuf, 2025).

The Fufufafa phenomenon is not merely an expression of freedom of speech but reflects how digital spaces can serve as a dramatic stage that showcases symbolic actions, ideological conflicts, and complex identity articulations. In this regard, Kenneth Burke's dramatism theory becomes relevant to deeply understand these dynamics. Burke conceptualizes human life itself as a form of drama.

Burke's dramatism theory is founded on the dramatistic pentad, comprising five key elements: act, scene, agent, agency, and purpose. In the context of the Fufufafa account, the primary actor is the account owner who actively delivers symbolic utterances through tweets. The scene is Twitter as a public discourse space. The agency involves the use of satire, sarcasm, and humor. The purpose, however, requires further examination: whether it aims to deliver social critique, vent frustration, or construct a controversial social persona.

For example, Fufufafa can be positioned as an antagonist actor in the digital drama. When other users respond to the account's posts with condemnation or support, they become part of the evolving dramatic narrative. Research by Syarifuddin and Irwansyah (2021) indicates that every act in symbolic communication entails two primary consequences in dramatism: identification and guilt. Identification involves the actor's attempt to align with the audience or community, while guilt emerges symbolically when there is a mismatch between expectations and reality, ultimately leading to symbolic acts such as victimage or mortification (Syarifuddin & Irwansyah, 2021).

The Fufufafa case is particularly interesting due to the clash between identification—initially aimed at gathering communities of “dark humor” or “anti-establishment” fans—and guilt triggered by touching sensitive social norms like racism. When guilt surfaces in public

discourse, other Twitter users respond with scapegoating, making Fufufafa a target of collective condemnation. Another study by Amanda and Yusuf (2025), employing BERT-based sentiment analysis, emphasizes the importance of training parameter selection in accurately interpreting public opinion. Nevertheless, beneath technological sophistication lies symbolic interaction that can be understood through dramatism. When netizens like or retweet posts about Fufufafa, such actions are not merely routine digital interactions but part of the agency reinforcing the actor's symbolic role in the ongoing social drama (Amanda & Yusuf, 2025).

This study aims to examine the communicative use of satire by the @fufufafa account in discussing political issues. Adopting Kenneth Burke's dramatism theory as an analytical framework, it seeks to explore how the five dramaturgical elements are manifested in political tweets that are simple in form yet carry profound meaning. Additionally, this research aims to understand how humor and satire on social media function as effective tools for social critique and contribute to fostering political awareness among the public.

Several research questions guide this study: First, how is the dramaturgical structure proposed by Kenneth Burke reflected in the political tweets of @fufufafa? Second, how does the communication style employed by this account influence public perception of emerging political issues? Lastly, to what extent can political humor on social media serve as a medium for social reflection amidst the dynamics of contemporary political conditions?

The political tweets of @fufufafa warrant investigation due to their communication style that transforms weighty themes such as politics and democracy into approachable, easily understood, and entertaining forms. According to Burke's dramatism theory, every human communicative act is symbolic and analyzable through the dramaturgical pentad. Thus, @fufufafa's tweets can be interpreted as mini-dramas creatively expressing socio-political tensions. Beyond creatively criticizing politics through social media, this study invites the public to reflect on socio-political realities.

RESEARCH METHODOLOGY

Approach and Type of Research

This study employs a quantitative approach through the distribution of questionnaires to an audience aged 18–22 years. The objective is to understand the meanings behind the linguistic symbols used by the Twitter account Fufufafa in conveying social messages. This approach

views communication as symbolic action laden with specific intentions and motivations, in line with Kenneth Burke's dramatism theory. The primary focus is not only on the content of the messages but also on how these messages construct social drama through symbols, narratives, and communication styles employed by the Fufufafa account on Twitter.

Research Object and Data Source

The object of this research is the Twitter account @fufufafa_, known for its humorous, sarcastic, and reflective communication style on social phenomena.

Data Collection Techniques

Data collection was conducted through digital observation by monitoring the activities of the Fufufafa account. The observation focused on tweets related to social issues and recurring patterns of symbolic use or consistent language styles.

Literature Review

To complement the qualitative data, questionnaires were distributed to 50 respondents aged between 18 and 22 years. This age group was selected because they are active social media users and likely exposed to content from the Fufufafa account.

From the collected data, the majority of respondents (86.4%) reported being familiar with the account, with most perceiving its content as a form of social critique (45.5%) or a combination of entertainment and social satire (22.7%). These findings reinforce that the Fufufafa account possesses symbolic characteristics that are rhetorically interesting to analyze.

Data Analysis Technique

The data analysis was conducted using Kenneth Burke's dramatism framework, specifically the dramatistic pentad model. This model emphasizes five core elements that constitute the structure of a symbolic action or "drama," namely:

Act: What action is performed by the Fufufafa account in its tweets? Does it criticize, satirize, support, or provoke public discussion?

Scene: The social context or setting in which the tweet emerges, for example, during viral issues related to social inequality, identity politics, or popular cultural moments.

Agent: Who performs the action? In this case, the Fufufafa account, as a digital identity, plays a specific role within the social conversational landscape.

Agency: The media or method used to convey the message.

Purpose: What is the intended meaning or goal behind the tweet?

RESULTS AND DISCUSSION

Observational results based on questionnaires from 22 respondents aged 18–22 reveal that a majority (86.4%) are familiar with the @fufufafa account, while only 13.6% report not knowing it. This finding indicates that the account holds considerable popularity among young social media users, who are an active segment in shaping digital public opinion.

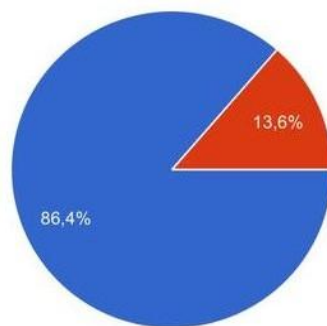


Figure 3.1 Knowledge Diagram of the Fufufafa Account

Regarding the frequency of exposure to tweets from the Fufufafa account, 40.9% of respondents reported rarely seeing or hearing its tweets, 36.4% indicated occasional exposure, and 22.7% stated frequent exposure. This indicates that although the account is widely recognized, the level of exposure to its content varies among the audience. Nonetheless, the majority continue to access the content either directly or indirectly through discussions on other social media platforms.

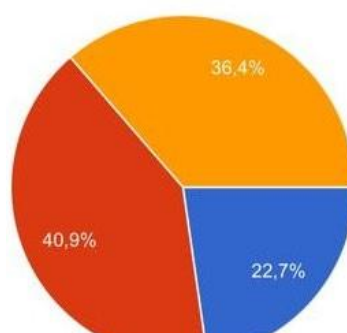


Figure 3.2 Frequency of Exposure to Fufufafa's Tweets

In terms of perceptions regarding the type of content, the majority of respondents (45.5%) identified the Fufufafa account as containing social criticism. Additionally, 18.2% viewed it as entertainment, 9.1% associated its content with political themes, and 22.7% perceived it as a combination of entertainment and social critique. Only 4.5% of respondents linked the account to personal topics. These findings reinforce the interpretation that Fufufafa's communication style tends to blend humor, satire, and social criticism to address societal issues.

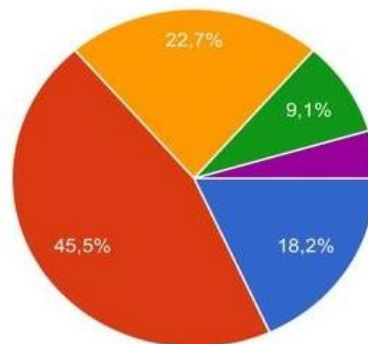


Figure 3.3 Direction of Content on the Fufufafa Account

This qualitative data aligns with the dramatisitic analysis of the account's tweets: the use of dark humor, satire, and irony functions not merely as a form of entertainment, but also as a symbolic mechanism for articulating critiques of social and political conditions.

Overall, the social role of @fufufafa on social media is constructed through a dramatic mode of expressing criticism. Burke's dramatisitic approach helps elucidate that each tweet by Fufufafa represents a "scene" in a broader political drama, where the account owner plays an

antagonistic role, employing offensive humor as an agency to deliver satirical acts in pursuit of specific purposes. These findings confirm that the account's content serves as a vehicle for social reflection or provocative political entertainment, fostering political awareness through processes of symbolic identification and catharsis within the digital public sphere. This qualitative data aligns with the dramatistic analysis of the account's tweets: the use of dark humor, satire, and sarcasm functions not merely as a form of entertainment but also as a symbolic mechanism for expressing critique of prevailing social and political conditions.

Overall, the social role of @fufufafa on social media is shaped through a dramatic mode of voicing dissent. Burke's dramatistic framework offers insight into how each tweet by Fufufafa constitutes a "scene" within a broader political performance, wherein the account owner assumes an antagonistic role, deploying offensive humor as agency to deliver satirical acts in pursuit of a specific purpose. These findings confirm that the account's content serves as both a form of social reflection and provocative political entertainment, fostering political awareness through processes of identification and symbolic catharsis within the digital public sphere.

Conclusion

This study finds that Kenneth Burke's Dramatism Theory provides a valuable framework for understanding how the Fufufafa Twitter account engages with a young audience, particularly those aged 18–22. Through the five elements of dramatism—act, scene, agent, agency, and purpose—Fufufafa constructs narratives that resonate with the everyday experiences of its audience. Its communication style, which is simple yet meaningful, renders the account's content not only entertaining but also reflective of the concerns and aspirations of the younger generation. These findings underscore the continued relevance of dramatistic theory for analyzing patterns of communication in the dynamic landscape of social media.

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