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**Political Parody through Animation A Corpus-Based  
Discourse Analysis of Satirical Narratives in 'Donkey King'**

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## Abstract

This study investigates the role of political parody in animated films, focusing on *Donkey King* as a case study to explore its critique of governance and societal ideologies. By combining Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model, the research analyses the film's textual features, cognitive schemas, and discursive strategies. The study transcribes the complete film script and processes it using AntConc and the USAS Semantic Tagger to identify key themes such as power, governance, and societal critique. Findings reveal how humor, irony, and exaggeration in the film encode ideologies, activate cognitive schemas, and engage audiences through subtle yet impactful sociopolitical commentary. The research highlights animation's capacity to blend visual and textual elements, fostering critical discourse while maintaining broad appeal. Despite limitations such as its reliance on a single case study, the study contributes to the understanding of animated satire as a medium for political critique and public engagement. Future research may expand on audience reception and comparative studies across animated parodies to further explore their role in shaping sociopolitical narratives. This study underscores the significance of animation in addressing complex political issues and inspiring critical thought in modern media.

**Keywords:** Political parody, animation, Critical Discourse Analysis, governance critique, cognitive schemas

## Introduction

Political parody, as a nuanced form of satire, employs humor, irony, and exaggeration to critique societal norms, power structures, and governance systems. By engaging audiences through entertainment, it serves as both a tool for critical discourse and a medium for resistance against established ideologies. Traditionally rooted in print, theater, and television, political parody has transitioned to contemporary platforms such as digital media and animated films, expanding its reach and impact. This shift reflects the genre's adaptability and its growing relevance in engaging modern audiences with critical sociopolitical issues.

Animated films, in particular, combine visual, linguistic, and narrative elements to present complex political critiques in an accessible format. The animated film *Donkey King* exemplifies this approach by embedding a sophisticated critique of governance and societal hierarchies within an allegorical narrative. Featuring anthropomorphized characters and a seemingly straightforward storyline, the film uses humor and fantasy to mask potent political commentary. This strategy ensures wide appeal while fostering subtle yet impactful sociopolitical critiques. By employing satire, *Donkey King* highlights the trivialization of governance roles, the performative nature of democracy, and the manipulation of public perception, making it a compelling case for studying political parody in animation.

Past studies highlighted various dimensions of political parody. Quyyum et al. (2020) analysed *Donkey King* using Fairclough's critical discourse analysis (CDA) framework, revealing its critique of societal hierarchies. However, their research focused solely on textual analysis, neglecting audience cognition. Fataya (2020) examined television satire, such as *Saturday Night Live*, and emphasized its cognitive impact but did

not extend these findings to animation. Similarly, Popa (2011) explored animated satire in post-Communist Romania, showcasing its potential to challenge power structures, yet offered limited insights into linguistic nuances in specific works like *Donkey King*.

The significance of political parody will lie in its ability to activate cognitive schemas—mental frameworks shaped by cultural, historical, and societal contexts. These schemas will influence how audiences interpret and react to embedded ideologies in satirical content. Animation's unique combination of visual metaphors and textual cues will provide fertile ground for exploring these cognitive interactions. Through its exaggerated yet relatable scenarios, *Donkey King* will challenge preconceived notions about governance and power, prompting audiences to critically evaluate systemic inequities.

This research will contribute to the field by employing an integrated theoretical framework combining Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model. This dual approach will allow for a nuanced exploration of how *Donkey King* critiques societal ideologies while reshaping audience schemas, bridging gaps in previous studies. By analysing the interplay between textual elements, ideological critiques, and cognitive effects, this study will provide valuable insights into how animated satire contributes to discourse on power dynamics and public perceptions of governance.

While political parody in animation has received growing attention, existing studies often adopt narrow perspectives creating a *lacuna* in postulation of this genre. Research such as Quyyum et al. (2020) focuses predominantly on linguistic elements without addressing cognitive implications, leaving a gap in understanding how audiences process and interpret satirical content. Conversely, studies like Fataya (2020) and Becker (2014) highlight audience cognition but do not explore the linguistic intricacies unique to animation. These limitations point to the need for an integrated analysis of both textual features and cognitive schemas.

This study addresses these gaps by analysing *Donkey King* using a combined CDA framework. It seeks to understand how the film critiques societal ideologies through vocabulary, narrative structure, and rhetorical devices while activating and challenging audience mental models. Unlike past research, this study avoids a singular focus and provides a holistic examination of satirical discourse in animated political parody.

Henceforth, the study is founded on *research objectives* such as analysing the vocabulary and narrative structures in *Donkey King* that critique societal ideologies, studying how the film's discourse activates and challenges cognitive schemas in its audience, and exploring the interplay between linguistic features and audience cognition in shaping perceptions of governance and power.

Based on these objectives, the research revolves around certain *questions*: What linguistic features in *Donkey King* critique societal ideologies? What cognitive schemas are activated or challenged by the film's discourse? Why does *Donkey King* use satire as a mechanism to reshape perceptions of governance?

In this context, a *hypothesis* has been formulated, stating that the vocabulary and narrative structures in *Donkey King* encode societal ideologies through satire, leveraging familiar yet exaggerated scenarios to activate audience schemas and reshape perceptions

of governance. By disrupting traditional cognitive frameworks, the film employs satirical techniques to critique power dynamics and challenge conventional views on societal and political systems.

The findings of this study will hold significant *implications* for education and media literacy. By deconstructing the linguistic and cognitive mechanisms of political parody, educators will be able to develop tools to teach critical thinking and discourse analysis. This research will enhance media literacy by equipping audiences to recognize and interpret ideological messages in satirical content. Furthermore, it will contribute to the field of applied linguistics by demonstrating how language in multimedia discourse will influence cognition and societal perceptions.

This study is *delimited* to analysing Donkey King using Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model at the textual level. It does not examine other forms of political parody, such as live-action or print satire, nor does it conduct empirical studies on audience reception. The focus is restricted to uncovering textual features and their cognitive implications within the framework of the selected models.

### **Literature Review**

Political parody was a nuanced form of satire that critiqued societal power structures and ideologies, utilizing humor to provoke reflection and sometimes action. In the medium of animation, parody operated as a powerful storytelling mechanism, enabling creators to disguise critical commentary within engaging and often light-hearted narratives. Animation, with its visual and narrative flexibility, provided a unique platform for exploring complex sociopolitical themes. Films like Donkey King served as allegorical vehicles, embedding political critique within accessible formats that resonated with diverse audiences.

The interplay between language, media, and ideology in such animated works drew scholarly attention for its ability to challenge dominant ideologies and reflect societal anxieties. Political satire in animation often transcended linguistic boundaries, making it a significant focus in both discourse analysis and cultural studies. The genre's ability to juxtapose humor with serious critique led to its recognition as a key element in fostering democratic dialogue (Popa, 2011). However, the intricate relationship between language and ideology in animated satire remained an underexplored domain, particularly in the context of contemporary South Asian media.

As far the *theoretical background* is concerned, Critical Discourse Analysis (CDA) provides a robust framework for analysing how language reflected and shaped power dynamics in society. Two prominent models in CDA, such as Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model, offered complementary approaches to understanding the ideological underpinnings of discourse.

Fairclough (1995) emphasized that discourse operated simultaneously at three levels: the textual, the discursive, and the social. His model systematically explored how texts were embedded within broader sociopolitical structures, revealing hidden power dynamics and ideological constructs. The textual level, which focused on vocabulary, grammar, and cohesion, was particularly relevant for analysing the language of animated political parody, as it captured the micro-level choices that conveyed larger sociopolitical

critiques (Fairclough, 1989).

Van Dijk's Socio-Cognitive Model added another layer by examining the cognitive processes involved in producing and interpreting discourse. His approach highlighted the role of mental models and social cognition in shaping the audience's understanding of ideological messages embedded in texts (Van Dijk, 1995). The Us versus Them dichotomy, central to Van Dijk's framework, was instrumental in understanding how political parody framed societal hierarchies and power relations. Combining these two models provided a comprehensive lens to analyse both the textual and cognitive dimensions of animated satire.

However, much of the *existing research* focused on Western contexts, leaving a gap in understanding the dynamics of political parody in South Asian animated films. Studies on Donkey King remained limited, with most analyses offering surface-level insights into its sociopolitical critique. This gap highlighted the need for a comprehensive study that integrated Fairclough's and Van Dijk's models to analyse the textual and cognitive dimensions of this film.

The intersection of *political satire and animation* emerged as a fertile ground for scholarly exploration, enabling critical examination of sociopolitical ideologies. Animated films such as Donkey King exemplified the use of parody to critique authority and societal structures while engaging audiences of varying demographics. Studies analysing this medium focused on its textual and visual strategies to unveil its underlying ideological dimensions. However, research specifically focusing on animated political parody remained limited, with most studies exploring live-action media or static forms such as cartoons.

Fataya (2020) extended the application of *Critical Discourse Analysis (CDA) to political parody* in television shows like Saturday Night Live and The President Show. Using Van Dijk's Socio-Cognitive Model, the study emphasized the interplay between humor and discourse strategies in shaping audience perceptions of political figures. The findings highlighted the importance of audience cognition but were limited to live-action media. Similarly, Popa (2011) examined political satire's democratic value in post-Communist Romania through an animated series, The Animated Planet Show. The study emphasized parody's role in fostering critical awareness of societal struggles, aligning with themes in Donkey King. However, its analysis remained broad, providing limited insights into the textual and cognitive strategies of individual films.

Li and Tao (2021) reviewed *corpus-based approaches* in political discourse analysis, showcasing the effectiveness of large corpora in revealing ideological biases and patterns in language use. Their work highlighted the potential of textual analysis for uncovering the linguistic strategies in political parody. However, their study primarily focused on translation, leaving discourse analysis of original animated content, such as Donkey King, underexplored.

Pimentel and Morales (2008) analysed Shrek 2 to explore how *animation* reflects *societal stereotypes*, demonstrating the medium's capacity to engage with complex social issues. While the study did not focus on political parody, it provided a framework for examining linguistic and visual elements in animated films. Murugan (2019) similarly investigated humor translation in Shrek, emphasizing challenges in preserving satire

across linguistic and cultural contexts. These studies underscored animation's potential for sociopolitical critique but failed to address politically charged narratives in regional films like *Donkey King*.

Mazid (2008) and Sulistyowati et al. (2020) employed CDA to analyse *political cartoons*, revealing how textual and visual elements critiqued societal issues. Although their focus was on static media, their methodologies offered valuable insights for analysing animated political parody. Likewise, Fairclough's and Van Dijk's models were foundational in understanding political discourse across media. Fairclough (1989, 1995) explored the relationship between language and ideology in news discourse, while Van Dijk (1988, 2009) emphasized the interaction of textual structures and cognitive processes in shaping audience interpretations. These frameworks were essential for analysing how *Donkey King* engaged and influenced its audiences through language and narrative strategies.

Becker (2014) examined *audience attitudes toward political parody* in live-action media, demonstrating its potential to influence political perceptions. Morales (2015) explored parody in animated comedies but focused on genre transformation rather than political narratives. These studies highlighted a gap in analysing films like *Donkey King*, where satire operated at the intersection of politics and animation.

Chu (2021) examined corruption cartoons in China, using semiotic and discourse analysis to investigate the interplay of textual and visual elements. Although the study focused on static media, its findings were relevant for understanding the *multimodal strategies in animated satire*. Similarly, Pimentel and Gomez (2008) analysed linguistic stereotypes in animation, offering parallels to the analysis of societal ideologies in *Donkey King*.

Quyyum et al. (2020) conducted a *pioneering study on Donkey King* using Fairclough's Three-Dimensional Model to analyse hidden ideologies and sociopolitical realities embedded in the film. Their qualitative research highlighted the film's use of humor, language, and narrative to critique governance and power dynamics. By focusing on textual-level analysis, the study demonstrated the potential of animation as a medium for political commentary. However, the study did not explore audience reception, leaving a gap in understanding the cognitive impact of the film's satire.

Despite extensive research on political satire and Critical Discourse Analysis (CDA), *significant gaps* persist, particularly regarding animated political parody as a medium for socio-political critique. Existing studies often focus on either Fairclough's Three-Dimensional Model or Van Dijk's Socio-Cognitive Model in isolation, with few integrating the two to comprehensively examine both textual and cognitive dimensions. Furthermore, detailed textual-level analyses of animated films, especially focusing on vocabulary and narrative structures, remain underexplored. Research on audience reception is also limited, often neglecting how viewers cognitively process and interpret the ideological cues embedded in animated satire.

Most studies focus on Western media, overlooking the unique socio-political contexts of South Asian animated films like *Donkey King*. Cross-cultural analyses of how parody is received and interpreted globally are similarly scarce. While corpus-based methodologies are applied to political discourse analysis, their potential for analysing

animated satire has yet to be fully realized. Moreover, case-specific studies on Donkey King are limited, with much of the existing research offering general insights into political satire without delving into the film's unique narrative and linguistic strategies. Addressing these gaps, this study employs an integrated CDA model to analyse Donkey King, contributing to the broader understanding of animated political parody.

### **Rationale for the Current Study**

This study addresses the gaps in existing research by integrating Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model to analyse the textual level of Donkey King. This dual-framework approach provides a more nuanced understanding of how the film critiques societal ideologies through its use of vocabulary and narrative structure, while also engaging audience cognition. Recognizing animation as a powerful medium for political critique, the study explores how visual, linguistic, and narrative elements combine to engage diverse audiences. Donkey King serves as an exemplary case study, demonstrating how language and narrative subvert power and shape public perception through satire. By adapting and integrating these two CDA models, the study contributes to the methodological toolkit for analysing animated political parody. The findings have practical implications for creators, educators, and critics, offering insights into how parody can effectively foster socio-political awareness and stimulate critical thinking among audiences.

### **Research Methodology**

#### **Research Design**

The study adopted a corpus-based discourse analytical design. A combination of qualitative and quantitative methods was utilized to ensure a comprehensive analysis of the satirical narratives in Donkey King. Past studies on satire and critical discourse analysis informed the research design, and established protocols were followed to maintain validity and reliability throughout the process. This design was chosen to explore the linguistic and narrative elements of Donkey King while examining their cognitive and ideological implications. Using AntConc 3.4.4w software, lexical patterns and thematic clusters were identified, enabling a systematic exploration of the interplay between vocabulary, narrative structures, and societal ideologies. Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model provided the theoretical foundation for the analysis, focusing on how linguistic choices encode and challenge dominant ideologies.

#### **Data Collection**

The data for the study were derived from the complete script of Donkey King, capturing all linguistic and narrative elements essential for analysis. The script was transcribed and converted into plain text using Ant File Converter, forming the primary corpus. To enrich the analysis, the text was tagged using the USAS Semantic Tagger developed by Paul Rayson, categorizing words and phrases into themes such as Power and Governance (e.g., "corruption," "democracy"), Public and Affiliation (e.g., "crowd," "loyal"), Evaluation and Comparison (e.g., "hypocrisy," "great"), Media and Communication (e.g., "reporter," "newspaper"), and Entertainment (e.g., "circus," "dancing"). These semantic tags enabled precise identification of lexical patterns and thematic clusters. AntConc software was then used to analyse lexical frequencies, collocations, and thematic nuances, ensuring a

comprehensive understanding of the film's satirical critique and linguistic structures.

### **Sampling**

Purposive sampling was employed to focus on linguistic features that align with the study's objectives. Key segments of the script containing politically charged language, satirical metaphors, and cognitive triggers were selected for detailed analysis. This approach ensured that the most relevant portions of the text were examined, supporting the study's focus on political parody and societal critique.

### **Theoretical Framework**

This study integrated Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model to analyse the satirical narratives of *Donkey King*. The framework examined the interplay between language, ideology, and audience cognition, revealing the film's sociopolitical critique.

While looking for the textual features, Fairclough's model has been referred to for examining linguistic properties to reveal how language encoded societal ideologies, focusing on key elements such as vocabulary, lexical patterns, and narrative structures. By analysing recurring phrases like "circus elections," the model highlighted how specific lexical choices were used to critique governance through satire, offering a pointed commentary on societal flaws. Additionally, Fairclough's emphasis on narrative structures explored how textual patterns were crafted to engage audiences while simultaneously challenging and critiquing existing power hierarchies, making the language a tool for both reflection and resistance.

As far the cognitive schemas are concerned, Van Dijk's model emphasizes the role of audience interpretation and cognitive processing in understanding texts. It explored macro-structures, which referred to overarching themes like governance and societal power dynamics that shaped the broader narrative. Additionally, it examined micro-structures and mental models, focusing on specific phrases and their impact on audience beliefs. These elements either challenged or aligned with existing perceptions, encouraging critical reflection and deeper engagement with the text.

This dimension of discursive strategies has bridged textual analysis and cognitive interpretation, uncovering deeper ideological implications within a text. It delved into ideological encoding, analysing how language critiqued power structures and social biases. Additionally, it examined persuasion techniques, such as irony, metaphor, and hyperbole, which were employed to shape audience perceptions and provoke critical thought.

By combining textual and cognitive analyses, this model provided a comprehensive understanding of how *Donkey King* critiqued societal ideologies and reshaped audience perceptions of governance through satire. It bridged linguistic precision and cognitive depth, enriching discourse on political parody in animation.

### **Data Analysis**

The data have been analysed using qualitative and quantitative techniques to comprehensively understand the satirical narratives in *Donkey King*. Lexical analysis with AntConc 3.4.4w identified key themes and vocabulary clusters across 22 semantic categories, with terms like "minister," "election," and "clown" highlighting governance and satire. Collocation and concordance analyses revealed contextual uses of terms such as "victory" and "destiny," underscoring their critique of societal ideologies. Semantic



patterns representing themes like power dynamics, societal critique, and emotional responses were triangulated with the film’s visual and narrative elements for validation.

Critical discourse analysis (CDA) deconstructed the text’s satirical mechanisms and ideological critiques, supported by an integrated framework combining Fairclough’s Three-Dimensional Model and Van Dijk’s Socio-Cognitive Model. This framework examined linguistic features like metaphor and irony, as in "circus elections," critiquing democratic practices while activating cognitive schemas related to governance and societal norms. The analysis revealed how textual elements and sociopolitical narratives intersect, showcasing the film’s effectiveness in reshaping audience perceptions through satire.

### Findings and Discussion

The analysis conducted through the AntConc 3.4.4w tool provides valuable insights into the linguistic features of Donkey King, categorizing the text into 22 tags, as outlined in Table 1. Each tag represents a thematic or functional grouping of vocabulary that contributes to the film’s satirical discourse. The frequency analysis reveals the prominence of themes such as power, governance, public opinion, and emotional reactions, emphasizing the film's multifaceted critique of societal ideologies.

**Table 1:** Lexical Analysis of Donkey King Using AntConc Tool

Serial No.	Tags	Tags Descriptions	Frequency	Lexical Examples
1.	S7,S7.1,S5,S2,S3.1	Power, Public, Groups & Affiliation	701	Together, public, crowd, loyal, prince, king, pals
2.	A5.2,A5.1,A6,A7	Evaluation, Comparing, Definite	438	Hypocrisy, terrible, nonsense, liar, lie, destiny, doubt, great
3.	X2,X2.1,X4.1,X9.2	Mental Actions & Process, Ability	229	Victory, dream, thought, believe, hope
4.	G1.1,G1.2,G2.2	Government, Politics	131	Corruption, vote, election, minister, politician, democracy
5.	Q4.2,Q4.3,Q2.1	Media, Communication	124	Interview, newspaper, reporter, t.v
6.	E4.1,E4.2	Emotional Actions	46	Fool, proud, clown, glad
7.	K1	Entertainment	36	Circus, amusement,

				entertainment, dancing
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The Power, Public, Groups & Affiliation category (S7, S7.1, S5, S2, S3.1) emerges as the most frequent with 701 occurrences, featuring words like together, public, loyal, and prince. This category underscores the narrative's emphasis on communal identity and hierarchical structures, reflecting the interplay of social unity and leadership. Similarly, the Evaluation and Comparison category (A5.2, A5.1, A6, A7) is significant, with 438 instances of terms like hypocrisy, terrible, nonsense, and liar. These words are pivotal in critiquing character behaviors and societal flaws, resonating with the satirical tone of the narrative.

The Mental Actions and Processes tag (X2, X2.1, X4.1, X9.2) with 229 occurrences highlights cognitive themes such as victory, dream, and hope, aligning with the film's exploration of ambition and ideology. The Government and Politics category (G1.1, G1.2, G2.2) further reinforces the critique of systemic issues, using words like corruption, vote, and minister, which occur 131 times to expose inefficiencies and malpractices in governance.

Other notable categories include Media and Communication (Q4.2, Q4.3, Q2.1) with 124 occurrences of words like interview and reporter, which reflect the role of media in shaping public discourse. Emotional language is captured under Emotional Actions (E4.1, E4.2), with 46 occurrences of terms like fool and proud, demonstrating the emotional engagement and satirical humor in the film. Lastly, the Entertainment category (K1), though less frequent with 36 occurrences, uses words like circus and dancing to juxtapose amusement with the serious critique of societal and political systems.

This lexical breakdown illustrates how Donkey King employs diverse vocabulary across thematic categories to construct a layered narrative. The use of power-related terms, evaluative language, and cognitive references supports its satirical critique, while the inclusion of media, emotional, and entertainment elements enhances accessibility and audience engagement.

Consequently, the integrated Critical Discourse Model has interpreted the results in the following manner:

### *Textual Features*

#### *1. Vocabulary*

Lexical choices reflecting power structures are evident in the terms "minister," "kingdom," "ambassador," and "official," which reflect political and hierarchical systems but are satirically used in Donkey King to critique the absurdity of leadership and governance. For example, the phrase "I'm now going to make you the minister of complaints" mocks the frivolous and arbitrary distribution of political roles, reducing them to comedic acts. Similarly, the hyperbolic expression "I will carry the burden of the kingdom, but I can't handle it if it weighs any more than 30 pounds" undermines the sincerity of political responsibility, exposing the superficiality of governance.

Metaphorical language highlighting performative governance is used with metaphors such as "Elections are very much like circuses," which critiques democratic

systems as spectacles where entertainment overshadows genuine leadership. This metaphor underscores the theatricality in politics, where meaningful reforms are replaced by performative displays. Additionally, the comparison “Politicians are like balloons, full of air” critiques the emptiness of political rhetoric, using figurative language to expose the lack of substance in leadership.

Mockery of titles and roles is evident in the use of terms such as "king," "majesty," and "royal," which are employed to mock the pomp and ceremony associated with authority. For instance, “His Majesty has decided to hold an election” juxtaposes the grandeur of monarchy with the ridiculousness of its actions, critiquing the dissonance between the symbolic weight of these titles and the actual incompetence of the characters. This use of exaggerated reverence highlights the satire in hierarchical systems.

Vocabulary emphasizing manipulation and control is seen in terms like "control" and "narrative," which expose the coercive nature of political tactics. For example, “We will control every aspect of the upcoming election” critiques the undemocratic tendencies within electoral processes, satirizing how those in power manipulate outcomes to maintain dominance. Similarly, “We will control the narrative during the campaign” underscores the role of propaganda in shaping public perceptions, reflecting systemic corruption.

Representation of public exploitation is highlighted in the term "slaves," as in “The people are treated like slaves under his rule,” which satirizes the exploitative dynamics within governance, drawing attention to the ethical failings inherent in hierarchical systems through exaggerated oppression.

Hyperbolic critique of elections and leadership is evident in phrases like “Donkey Mungu is now officially crowned the king of Azad City,” which uses irony to critique the celebratory tone of electing an unfit ruler. This lexical choice satirizes the pomp and fanfare surrounding political victories, exposing their superficiality. Similarly, “Votes can be bought, but trust cannot” critiques the commodification of democratic processes, emphasizing the disillusionment with corrupt electoral systems.

Lexical contrast between symbols of authority and reality is seen in the juxtaposition of grand titles such as "Prince Shahzad" with the phrase “Power corrupts even the noblest of kings,” which critiques the moral decline associated with leadership. This contrast reveals the disparity between the idealized image of authority and the reality of its corrupting influence, emphasizing the satirical nature of these representations.

The textual features in *Donkey King* employ deliberate word choices, metaphors, and exaggerated expressions to critique hierarchical systems, governance, and democratic ideals. By mocking the superficiality of leadership, the text challenges traditional power structures, reshaping audience perceptions through humor and satire. Through this analysis, the film emerges as a layered critique of societal norms, using language to expose systemic flaws in governance.

## *2. Cognitive Schemas*

*Macro-structures:* Overarching themes like political absurdity and incompetence are central in *Donkey King*, where the macro-structure critiques the absurdity of political dynamics and leadership. For instance, the phrase “Do you know what this election

means for us?” exposes the superficial understanding of both leaders and citizens, mocking their ignorance in political processes. Similarly, “I think I’ll make a terrible king” uses self-reflection to highlight the absurdity of unqualified leadership, establishing a satirical theme of incompetence.

Theme of media sensationalism emerges as the media’s role as both informer and manipulator is depicted. Statements such as “The news channel will cover every mistake he makes” and “Did you see the front page of today’s newspaper? It’s all about Donkey King” critique how the media amplifies spectacle and chaos, shaping public perception through sensationalism. This reinforces the theme of distorted political narratives created by media institutions.

Critique of democratic systems is evident in the narrative’s exploration of the flaws within democracy. Lines like “The machines are rigged to ensure the prince wins” emphasize the manipulation of electoral processes. Similarly, the hyperbolic comparison “Elections are very much like circuses” highlights the theatrical nature of democratic systems, where the spectacle often overshadows the substance, aligning with the overarching theme of governance as a performance.

Theme of cognitive dissonance in leadership is portrayed through the juxtaposition of aspirations and realities in political leaders and systems. The statement “I thought being king would be easier” mocks naive assumptions about leadership, while “Imagine a kingdom where everyone is treated equally” contrasts utopian ideals with the satirical depiction of hierarchical corruption, critiquing the gap between fantasy and reality.

Media and public opinion as tools of manipulation are highlighted through lines like “The newspaper is calling this the most chaotic election in history” and “The reporter asked, ‘Do you think the election was fair?’” These examples critique the media’s dual role in informing and manipulating public opinion, challenging the neutrality and accountability of media institutions, and showcasing their influence on societal ideologies and cognitive schemas.

Satirical depiction of power and governance underscores the manipulative nature of authority. Statements like “We will control every aspect of the upcoming election” and “Mongo has won the election!” satirize the tactics used to maintain dominance, critiquing governance as an exercise in control rather than service. The recurring absurdity of leadership transitions forms a central macrostructure, questioning the legitimacy of those in power.

Hope and disillusionment in governance are reflected in mental processes like “I hope this election brings change” and “Can you imagine a better future?” These statements juxtapose public optimism with political realities, revealing the betrayal of political promises and the cyclical failures of leadership, enriching the narrative’s critique of governance.

The overarching macro-structures in *Donkey King* center on critiquing political absurdity, media sensationalism, and the flawed ideals of democracy. By exposing cognitive dissonance, manipulation, and the disconnect between political rhetoric and reality, the film challenges societal ideologies and invites critical reflection on governance. The themes of incompetence, spectacle, and public disillusionment are interwoven with

humor and satire, reinforcing the narrative's critique of systemic failures.

*Micro-structures:* Media's influence on political narratives is critiqued through phrases like "Turn on the TV! The election results are being announced," which emphasizes immediacy and accessibility while exposing the role of visual media in amplifying political drama. Similarly, "The campaign video has gone viral among the animals" mocks the reliance on curated, viral propaganda to manipulate public opinion, and "The transmission was interrupted right before the announcement" satirizes media manipulation, revealing its potential to distort reality and control narratives.

Dynamics of groups and affiliation are explored in phrases such as "The crowd cheered loudly as Donkey King appeared," where the term crowd highlights the emotionally fickle nature of public opinion and critiques how easily it can be swayed. The phrase "Only the elite members of the royal club were invited" mocks the exclusivity of power, emphasizing the disconnect between leaders and the populace. Additionally, the rhetorical statement "Together, we can achieve greatness, or so they say" critiques hollow calls for unity, exposing the underlying reality of division and self-interest.

Societal roles and leadership expectations are highlighted in the term Madam, as in "Madam, the council awaits your decision," which exposes the performative formalities of political interactions, critiquing the superficiality of power structures. The phrase "The man behind the throne is the real decision-maker" critiques hidden hierarchies, revealing the dis-empowerment of figurehead leaders, while "The guys in charge seem clueless about the real issues" mocks casual incompetence in governance, reinforcing the satirical tone.

Emotional satire in political dynamics is evident in the exclamation "I'm so happy!" which sarcastically critiques Mongo's simplistic celebration of shallow achievements, reflecting on the misplaced optimism often seen in leadership. The line "Sadly, this is what democracy looks like" uses irony to critique democratic flaws, exposing the gaps between idealistic representation and reality. Similarly, "The joy of the jungle festival masks the rising taxes" critiques the distraction of public festivities from systemic economic issues.

Satirical commentary on decision-making and accountability is apparent in "He made the decision on his own, without consulting anyone," which exposes the isolationist tendencies of leadership and critiques the lack of collaboration in governance. The statement "The animals are unhappy, but they voted for him!" highlights the irony of democratic outcomes, reflecting on the electorate's role in systemic failures. Furthermore, the sarcastic remark "Regret? More like a daily routine!" critiques societal complacency in repeatedly tolerating poor leadership choices.

By dissecting sentence-level phrases, the micro-structure analysis of Donkey King reveals the nuanced layers of satire embedded in its narrative. Through pointed critiques of media, group dynamics, societal roles, and emotional expressions, the text exposes the absurdities of governance and leadership. This approach not only mocks superficial political processes but also challenges the audience to re-evaluate their cognitive schemas about authority, accountability, and collective action.

### *3. Mental Models*

Political complacency and incompetence are critiqued in the line "He looked glad, but

he's just clueless," which challenges audience preconceptions of leadership as competent and informed, instead portraying leaders as oblivious to critical issues. Similarly, "The king stood proudly as chaos unfolded around him" reframes pride as misplaced confidence in the face of failure. These examples highlight the disconnection between leadership appearances and actual competence, urging viewers to question their assumptions about authority.

Manipulation of truth and democracy is evident in the statement "It's true, your vote counts," which mocks voter apathy by exposing how it enables the election of unfit leaders. The text juxtaposes this illusion with "The illusion of democracy keeps the animals happy," reshaping mental models of democratic processes as performative rather than functional. Similarly, "Facts don't matter when the lies are entertaining" critiques the prioritization of sensationalism over substance in political narratives, challenging the audience to reassess their understanding of political integrity.

Ethical decay in leadership is portrayed in the line "Evil reigns when fools are put on thrones," which challenges mental models of governance as principled by depicting leadership as destructive when competence is absent. The phrase "Corruption fuels the palace, while the jungle starves" emphasizes systemic exploitation, highlighting the disparity between rulers and citizens. "A legitimate king? What a fairy tale!" critiques the pretence of legitimacy in flawed systems, encouraging viewers to question the alignment between authority and ethics.

Opportunism in political relationships is explored in the line "He's your friend, only until you have no power left," which reshapes mental models of alliances, exposing them as opportunistic and transactional rather than genuine. Similarly, "The king's 'friends' are the first to vanish when trouble arises" critiques superficial loyalty. The statement "When power shifts, everyone meets at the winning side" highlights the fickle nature of political affiliations, challenging beliefs in the stability of alliances in governance.

Satirical reflections on promises and responsibility are evident in "They seemed content, but the jungle was falling apart," which critiques superficial satisfaction in leadership and reshapes the mental model of governance as functional. "I'll do whatever it takes to please the king" exposes sycophantic attitudes that uphold corrupt systems, urging viewers to reconsider their perceptions of loyalty and power.

Critique of propaganda and unchecked power is evident in the remark "A lie repeated often enough becomes the truth," which critiques the manipulation of public beliefs through propaganda, aligning with the audience's skepticism about media influence. The statement "Mongol's dream of ruling the jungle is pure fantasy" challenges notions of ambition as inherently virtuous, exposing its absurdity when disconnected from competence.

Through humor, irony, and satire, *Donkey King* uses terms and scenarios to challenge the audience's mental models about governance, ethics, and relationships. By aligning leadership and democracy with incompetence, opportunism, and manipulation, the film reshapes societal ideologies, urging critical reflection on the disconnect between appearances and reality in political systems.

## *Discursive Strategies*

### *1. Ideological Implications*

Communicative terms and rhetorical hypocrisy are used in *Donkey King* to critique the performative nature of political rhetoric. Lines such as “What did you just say? A donkey as king?” encode disbelief and resistance to absurd leadership, challenging notions of credibility and governance. Similarly, “Who said democracy would work here?” encodes skepticism toward democratic systems, exposing their manipulated nature. These phrases reinforce ideological implications by mocking political insincerity and questioning the legitimacy of democratic processes.

Modal terms and leadership incompetence are highlighted through expressions like *can*, *might*, and *would*, which critically frame leadership failures. The line “Can a donkey rule? Apparently, yes!” uses irony to challenge the audience’s belief in merit-based leadership, exposing systemic flaws in governance. Similarly, “Would he lead us to success? That’s a joke!” encodes public frustration with unqualified rulers. The statement “They assure us everything’s fine—while it burns” critiques political dishonesty and encodes the consequences of leadership detachment from public welfare. These lexical choices reveal ideological biases, portraying governance as a mechanism of manipulation and incompetence.

Success and failure: satirical reflections are evident in the critique of governance and societal complicity. The line “Did he win? Or did everyone else lose their minds?” mocks electoral outcomes, highlighting public gullibility and systemic absurdity. Similarly, “Winning doesn’t make you a king; it just makes you lucky” critiques the lack of qualifications in leadership, reframing success as coincidental rather than earned. Phrases like “His greatest accomplishment? Surviving his own mistakes” encode mockery toward leadership failures disguised as achievements, challenging perceptions of political efficacy.

Silencing and marginalization are explored in the phrase “The animals have no voice unless we give them one,” which critiques the suppression of marginalized groups in governance. This lexical choice encodes an ideological critique of elitism, questioning systems that privilege select voices over broader societal inclusion.

Rhetorical satire and public disillusionment are evident in phrases like “What’s the point of voting if it’s all decided anyway?” and “Talk is cheap, but promises cost votes,” which encode public disillusionment and critique the disconnect between political rhetoric and genuine action. These expressions expose superficiality in governance, mocking political discourse as a mechanism of distraction rather than solution.

Encoding bias in leadership representation is critiqued in the line “A landslide victory—for incompetence,” which encodes public complicity in perpetuating flawed systems by electing unsuitable leaders. Similarly, “What a waste of votes, and a bigger waste of hope” encodes societal discontent and despair, urging critical reflection on governance as a shared responsibility.

Through lexical choices that encode power dynamics, insincerity, and systemic flaws, *Donkey King* exposes the biases and ideologies embedded in political systems. By satirizing communication, leadership, and public engagement, the narrative reshapes

perceptions of governance, urging audiences to critically reflect on the performative and exploitative aspects of leadership.

## 2. *Persuasion and Manipulation*

Satirical use of irony in leadership critique is evident in *Donkey King*, where irony is employed to expose Mongo's systemic incompetence. The phrase "Oh, he's good—good at making a mess" superficially appears complimentary but uses irony to highlight inefficiency. Similarly, "A good king? Only if chaos is what you wanted" underscores the absurdity of Mongo's leadership through sarcastic juxtaposition. These ironic statements manipulate audience cognition by prompting them to reconsider the validity of traditional leadership tropes.

Hyperbole to exaggerate leadership failures is utilized through expressions like "Worst king ever—but what a story!" which amplify the comedic portrayal of Mongo's incompetence, transforming failure into spectacle. The line "Things couldn't get worse—until he became king" exaggerates the detrimental impact of Mongo's reign, persuading the audience to perceive governance as a farcical exercise under unqualified leaders.

Governance as entertainment is critiqued through metaphorical comparisons such as "This isn't a government; it's a circus with better costumes," equating governance to theatrical performance. The statement "Why solve problems when you can entertain the masses?" exposes leaders' preference for spectacle over substantive action, reshaping political engagement as a performative distraction and urging critical reflection on systemic priorities.

Symbolism in leadership critique is embodied in the line "He danced his way to the throne—no skills required," symbolizing Mongo's rise to power through theatrics rather than merit. Similarly, "It's all a play, and we're the fools watching" frames governance as an elaborate performance, reducing political systems to scripted drama and manipulating cognition to question the authenticity of authority.

Comparisons to highlight cyclical incompetence are made through statements like "One donkey after another—what a brilliant democracy we have!" and "It's the same story every election—different faces, same fools," which reveal the systemic repetition of leadership failure. These comparisons critique the illusion of change, persuading audiences to view electoral cycles as futile exercises perpetuating incompetence.

Exposing symbolic leadership is achieved in statements such as "As king, Mongo has one job—to entertain, not to lead," critiquing the symbolic nature of governance under Mongo. This satirical manipulation underscores the disconnect between leadership appearance and substantive responsibility, persuading audiences to challenge superficial notions of authority.

Amplifying satirical critique through entertainment tropes is evident in the line "They call it a festival of democracy, but no one's celebrating," which juxtaposes celebratory imagery with voter disillusionment, amplifying the critique of flawed elections. The statement "He wins votes but loses respect" highlights the disparity between political victories and genuine leadership credibility, manipulating audience attitudes toward the integrity of electoral processes.

Through hyperbole, irony, and metaphor, *Donkey King* manipulates audience cognition to critique political incompetence and the performative nature of governance.



By satirically reframing leadership as entertainment and exposing repetitive cycles of failure, the film challenges societal ideologies, urging viewers to question traditional power dynamics and governance systems.

### **Interpretation**

The findings demonstrate that *Donkey King* employs carefully crafted vocabulary and narrative structures to critique societal ideologies and expose systemic flaws. Through phrases like “Oh, he’s good—good at making a mess” and “What did you just say? A donkey as king?”, the animation uses irony and sarcasm to mock leadership incompetence and the superficiality of power. These examples align with Fairclough's (1999) argument that discourse is a form of social practice that encodes and reproduces ideologies. The satirical juxtaposition of terms like “minister of complaints” critiques the trivialization of governance roles, reflecting how language can manipulate perceptions of authority (Hodge & Kress, 1993). Moreover, metaphors like “Elections are very much like circuses” amplify the critique of democratic systems as performative and hollow, resonating with Fowler's (1979) assertion that lexical choices in political discourse reveal power dynamics and ideological bias.

From a cognitive perspective, *Donkey King* activates and challenges mental models by using relatable yet exaggerated scenarios. For instance, the phrase “Imagine a kingdom where everyone is treated equally” triggers utopian ideals while simultaneously mocking hierarchical corruption, aligning with Van Dijk's (2000) concept of cognitive schemas that reflect and shape audience beliefs. Similarly, the hyperbolic line “He proudly claimed victory before the votes were even counted” critiques propaganda's influence on public trust, echoing Wodak's (1996) exploration of how discourse manipulates societal ideologies. By engaging the audience's prior knowledge of democratic ideals and juxtaposing it with absurd depictions, the narrative reshapes perceptions of governance, urging critical reflection on systemic inequities. This approach mirrors Janks' (2010) claim that discourse has the power to both maintain and disrupt dominant ideologies.

The combined use of vocabulary and cognitive strategies in *Donkey King* reflects and critiques societal ideologies through humor and satire. By leveraging linguistic tools like hyperbole, irony, and metaphor, the animation aligns with Fairclough's (1999) three-dimensional model of discourse, exposing the ideological underpinnings of power structures. Furthermore, the text challenges cognitive schemas by activating existing knowledge and reframing it in satirical contexts, resonating with Van Dijk's (2000) socio-cognitive approach. This interplay not only critiques political and social systems but also encourages audiences to question traditional power dynamics, reinforcing the hypothesis that the animation's discourse activates and challenges societal ideologies.

### **Limitations of Study**

While this study offers a comprehensive analysis of *Donkey King* through its integrated theoretical framework, certain limitations remain. The analysis is primarily based on the English-translated script and may not fully capture nuances of the original language or cultural idioms embedded in the native context. Additionally, the focus on linguistic and cognitive aspects of satire overlooks potential variations in audience interpretations influenced by cultural, demographic, or political backgrounds. The study also relies on a

single animated film, limiting the generalizability of its findings to broader trends in political parody within animation.

### **Implications**

This research has significant *implications* as it may contribute to the understanding of animated political parody as a medium for critical discourse. By employing a dual theoretical framework, it will bridge gaps in previous studies that have separated textual analysis from audience cognition. The findings will reveal how Donkey King critiques societal hierarchies, trivializes governance roles, and challenges public perceptions through its strategic use of satire. These insights will advance scholarship on the role of animation in political communication, highlighting its potential to provoke critical reflection and foster dialogue on power dynamics and systemic inequities.

### **Recommendations**

To enhance future research, it is recommended to examine a broader corpus of animated films across different cultures and languages to identify commonalities and divergences in their use of political parody. Incorporating audience surveys or interviews would provide deeper insights into how various demographics interpret and engage with satirical narratives. Additionally, expanding the scope to include comparative analyses between animated and non-animated political satire could offer a richer understanding of the genre's unique features and effectiveness.

### **Future Trends**

The future of political parody in animation will likely be shaped by advances in digital technology and evolving media consumption habits. With the growing accessibility of animation tools and platforms, more independent creators will be expected to produce politically charged content. The integration of artificial intelligence in animation will enable more personalized and interactive forms of satire, further blurring the lines between entertainment and political discourse. As audiences increasingly seek engaging and visually dynamic content, animated political parody will be poised to play a pivotal role in shaping public opinion and fostering critical conversations in the digital age.

### **Conclusion**

This study demonstrates the power of political parody in animated films, using Donkey King as a case study to explore how satire critiques governance, societal hierarchies, and public perceptions. By employing an integrated framework of Fairclough's Three-Dimensional Model and Van Dijk's Socio-Cognitive Model, the research uncovers how linguistic choices, cognitive schemas, and discursive strategies work together to encode ideologies and activate critical reflections in audiences. The film's strategic use of humor, irony, and exaggeration not only entertains but also challenges systemic inequities and trivializes governance practices through accessible yet impactful allegories. The findings highlight the effectiveness of animated satire in fostering critical discourse, bridging the gap between entertainment and political commentary.

Through its unique blend of visual and textual elements, Donkey King exemplifies how animation engages diverse audiences while embedding sophisticated critiques of societal structures. The integration of linguistic analysis with cognitive implications reveals the multilayered impact of satire, making it a valuable medium for addressing complex sociopolitical issues. Despite the study's limitations, such as its reliance on a

single film and the exclusion of audience interpretation, it underscores the significant role of animation in shaping public dialogue and perceptions of power dynamics. By situating Donkey King within the broader context of political parody, this research contributes to a deeper understanding of how satirical narratives in animation provoke thought, inspire debate, and offer resistance against entrenched ideologies in an ever-evolving media landscape.

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## Appendices

This table represents the frequency and range of lexical items related to leadership, governance, power dynamics, and societal perceptions in *Donkey King*. The data were analysed using **AntConc 3.4.4w**, with each tag's frequencies extracted individually by setting the cluster size to 2, the minimum range to 1, and the minimum frequency to 1. This method facilitated a detailed examination of linguistic patterns and their contextual implications, offering insights into the narrative's satirical critique of political systems.

**Table 2: Lexical Analysis of Leadership and Governance Themes Using AntConc 3.4.4w**

Government (G1.1)													
Rank	Frequency	Range	Cluster										
1	4	1	minister	18	2	1	Idol	30	1	1	princess		
2	3	1	kingdom	19	2	1	In	31	1	1	push		
3	1	1	ambassador	20	2	1	Manage	32	1	1	ruled		
4	1	1	civic	21	2	1	Of	33	1	1	slaves		
5	1	1	official	22	2	1	Orders						
6	1	1	officially	23	2	1	Power						
7	1	1	President	24	2	1	Right						
				25	2	1	Royalty						
				26	2	1	Rule						
				27	1	1	Allow						
				28	1	1	Aside						
				29	1	1	Chief						
				30	1	1	Compete						
				31	1	1	Competitive						
				32	1	1	Homage						
				33	1	1	Humble						
				34	1	1	Idols						
				35	1	1	Leads						
				36	1	1	Led						
				37	1	1	Managed						
				38	1	1	Ordered						
				39	1	1	Princess						
				40	1	1	Push						
				41	1	1	Respect						
				42	1	1	ruled						
				43	1	1	slaves						
				44	1	1	unopposed						
Politics (G1.2)				Power, Organizing (S7.1)				Mental Actions & Processes (X2)					
Rank	Frequency	Range	Cluster	Rank	Frequency	Range	Cluster	Rank	Frequency	Range	Cluster		
1	27	1	Vote	1	142	1	king	1	30	1	know		
2	16	1	Election	2	31	1	prince	2	22	1	think		
3	7	1	Elected	3	25	1	sir	3	18	1	news		
4	5	1	Democracy	4	19	1	lord	4	6	1	dreaming		
5	4	1	Voting	5	11	1	royal	5	6	1	thought		
6	3	1	Elections	6	6	1	control	6	5	1	believe		
7	2	1	Candidate	7	6	1	won	7	5	1	got		
8	2	1	Day	8	5	1	his	8	5	1	it		
9	2	1	Politician	9	5	1	majesty	9	5	1	Remember		
10	2	1	Voted	10	4	1	lead	10	4	1	Feel		
11	1	1	A	11	3	1	boss	11	4	1	Search		
12	1	1	candidates	12	3	1	highness	12	3	1	Forgot		
13	1	1	democratic	13	3	1	kings	13	3	1	Understand		
14	1	1	Machines	14	3	1	leading	14	2	1	Confused		
15	1	1	politicians	15	2	1	charge	15	2	1	Dream		
16	1	1	Polling	16	2	1	in	16	2	1	Forget		
17	1	1	Polls	17	2	1	manage	17	2	1	Forgotten		
18	1	1	Stand	18	2	1	of	18	2	1	Hope		
19	1	1	Stations	19	2	1	orders	19	2	1	Imagine		
20	1	1	Taking	20	2	1	power	20	2	1	Thinking		
21	1	1	Voters	21	2	1	royalty	21	2	1	Thinks		
22	1	1	Votes	22	2	1	rule	22	2	1	Wonder		
				23	1	1	aside	23	1	1	Animal		
				24	1	1	chief	24	1	1	Believed		
				25	1	1	humble	25	1	1	Consideration		
				26	1	1	leads	26	1	1	Expect		
				27	1	1	led	27	1	1	Feeling		
				28	1	1	managed	28	1	1	Find		
				29	1	1	ordered	29	1	1	For		
								30	1	1	Glory		
								31	1	1	Guess		
								32	1	1	Have		
								33	1	1	Heard		
								34	1	1	Idea		
								35	1	1	Insights		
								36	1	1	Investigate		
								37	1	1	Investigation		
								38	1	1	Knew		
								39	1	1	Knows		
								40	1	1	Looking		
								41	1	1	Meditation		
								42	1	1	No		
								43	1	1	Of		
								44	1	1	Out		
								45	1	1	Realize		
								46	1	1	Suspicious		

47	1	1	Testing
48	1	1	Trust
49	1	1	Warning
<b>Thought, Belief (X2.1)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	22	1	Think
2	6	1	Thought
3	5	1	Believe
4	4	1	Feel
5	2	1	Imagine
6	2	1	Thinking
7	2	1	Thinks
8	1	1	Believed
9	1	1	consideration
10	1	1	Feeling
11	1	1	Guess
12	1	1	Meditation
13	1	1	Suspicious
14	1	1	Trust
15	1	1	Wonder
<b>Mental Object: Conceptual Object (X4.1)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	13	1	Idea
2	4	1	Dream
3	2	1	Matter
4	1	1	Dreams
5	1	1	Ideas
6	1	1	Nightmare
7	1	1	Subject
8	1	1	Thoughts
<b>The Media: Newspaper etc. (Q4.2)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	2	1	Newspaper
2	2	1	Reporter
<b>The Media: TV, Radio &amp; Cinema (Q4.3)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	3	1	Tv
2	2	1	Video
3	1	1	Film
4	1	1	Transmission
5	1	1	Tvs
<b>Groups</b>			

<b>and Affiliation (S5)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	8	1	Crowd
2	3	1	By
3	2	1	Himself
4	2	1	Public
5	2	1	Together
6	1	1	Bond
7	1	1	Club
8	1	1	Members
9	1	1	My
10	1	1	Myself
11	1	1	On
12	1	1	Own
13	1	1	Personal
<b>People (S2)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	7	1	Madam
2	7	1	Man
3	6	1	Ladies
4	4	1	Boy
5	4	1	Gentlemen
6	4	1	Girl
7	3	1	Woman
8	2	1	Guy
9	1	1	Boys
10	1	1	Mr
11	1	1	Old
12	1	1	Thing
<b>Happy/Sad: Happy (E4.1)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	7	1	Fool
2	6	1	Happy
3	4	1	Joke
4	3	1	Clown
5	2	1	Fun
6	2	1	Laughing
7	2	1	Sadly
8	2	1	Upset
9	1	1	Fools
10	1	1	Happiness
11	1	1	Joy
12	1	1	Mourning
13	1	1	Regret
14	1	1	Sad
15	1	1	Unhappy
<b>Happy/Sad: Contentment (E4.2)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	2	1	Glad
2	2	1	Proud
3	2	1	Proudly
4	1	1	Content

5	1	1	Please
6	1	1	Pleasure
<b>Evaluation: True/False (A5.2)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	7	1	True
2	7	1	Truth
3	6	1	Fact
4	6	1	Nonsense
5	3	1	In
6	2	1	Illusion
7	2	1	Kidding
8	2	1	Liar
9	1	1	At
10	1	1	facts
11	1	1	fantasy
12	1	1	heart
13	1	1	lie
14	1	1	prove
15	1	1	proven
16	1	1	telling
17	1	1	the
18	1	1	truly
<b>General Ethics (G2.2)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	16	1	evil
2	2	1	corruption
3	2	1	fair
4	2	1	forgive
5	2	1	scandal
6	1	1	ashamed
7	1	1	bribe
8	1	1	decadent
9	1	1	fool
10	1	1	forgiveness
11	1	1	legitimate
12	1	1	mercy
13	1	1	principles
14	1	1	rigged
15	1	1	scandalous
16	1	1	shame
<b>Relationship: General (S3.1)</b>			
<b>Rank</b>	<b>Frequency</b>	<b>Range</b>	<b>Cluster</b>
1	6	1	friend
2	4	1	friends
3	4	1	meet
4	1	1	accompany
5	1	1	meets
6	1	1	pal
<b>Speech etc: Communicative (Q2.1)</b>			

Rank	Frequency	Range	Cluster
1	21	1	say
2	14	1	said
3	13	1	Speak
4	11	1	Told
5	7	1	Speech
6	7	1	Talk
7	5	1	Saying
8	5	1	Says
9	4	1	speaking
10	3	1	Point
11	3	1	Story
12	3	1	Voice
13	2	1	Shut
14	2	1	Talking
15	2	1	Up
16	1	1	Chat
17	1	1	Comments
18	1	1	Conversation
19	1	1	Interview
20	1	1	Representative
21	1	1	Speaker
22	1	1	Speeches
23	1	1	Spoke
24	1	1	Spoken
25	1	1	State

**Definite (+ Modals) (A7)**

Rank	Frequency	Range	Cluster
1	50	1	Can
2	31	1	Would
3	30	1	Can
4	25	1	Could
5	18	1	May
6	12	1	Sure
7	5	1	Maybe
8	4	1	Possibly
9	3	1	Might
10	2	1	Clear
11	2	1	Doubt
12	2	1	Possibilities
13	2	1	Possible
14	1	1	As
15	1	1	Assure
16	1	1	Destined
17	1	1	Destiny
18	1	1	It
19	1	1	Likely
20	1	1	No
21	1	1	Perhaps
22	1	1	Potential
23	1	1	See
24	1	1	That
25	1	1	To
26	1	1	Well

**Ability: Success and**

Rank	Frequency	Range	Cluster
1	6	1	Win
2	4	1	It
3	3	1	Make
4	3	1	Wins
5	2	1	fail
6	2	1	lose
7	2	1	lost
8	2	1	thrive
9	2	1	winner
10	1	1	accomplishments
11	1	1	anywhere
12	1	1	beats
13	1	1	chase
14	1	1	crowning
15	1	1	defeat
16	1	1	failed
17	1	1	going
18	1	1	landslide
19	1	1	makes
20	1	1	not
21	1	1	tail
22	1	1	thrives
23	1	1	time
24	1	1	victory
25	1	1	waste
26	1	1	your

**Evaluation: Good/Bad (A5.1)**

Rank	Frequency	Range	Cluster
1	36	1	good
2	13	1	great
3	12	1	better
4	8	1	well
5	7	1	ratings
6	6	1	Terrible
7	5	1	Bad
8	5	1	Fine
9	5	1	Okay
10	4	1	disaster
11	4	1	Perfect
12	4	1	Super
13	3	1	Best
14	3	1	Look
15	3	1	Worse
16	2	1	Brat
17	2	1	brilliant
18	2	1	goodness
19	1	1	Alright
20	1	1	doomed
21	1	1	Elitist
22	1	1	excellent
23	1	1	greatest
24	1	1	improved
25	1	1	Looks
26	1	1	Pathetic
27	1	1	Poorly
28	1	1	Wonderful

Rank	Frequency	Range	Cluster
1	19	1	Circus
2	6	1	Festival
3	4	1	Dance
4	1	1	Amusement
5	1	1	Circuses
6	1	1	Dancing
7	1	1	Entertain
8	1	1	Partied
9	1	1	Play
10	1	1	Playing
11	7	1	Another
12	6	1	Agree
13	4	1	Instead
14	2	1	Common
15	2	1	Like
16	2	1	Of
17	2	1	Otherwise
18	2	1	Same
19	2	1	With
20	1	1	As
21	1	1	Contrary
22	1	1	Differ
23	1	1	Differences
24	1	1	Disagree
25	1	1	Else
26	1	1	Even
27	1	1	Familiar
28	1	1	Go
29	1	1	Hypocrisy
30	1	1	Likes
31	1	1	Looks
32	1	1	Naturally
33	1	1	Ordinary
34	1	1	Other
35	1	1	Regular
36	1	1	Similar
37	1	1	Sounds
38	1	1	Usual
39	1	1	Usually
40	1	1	Went