



Research Article

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Audience Engagement with Malayalam Television Political Satire Shows: A Qualitative Study

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ABSTRACT

Satire is a sword that keeps the audience alert and involved in recent political developments when other forms of traditional media have failed to communicate politics effectively. This qualitative study was done among the people who watch Malayalam political satire shows. This study attempts to throw light on the viewing habits of selected satirical programs in Malayalam news channels. The present study is intended to examine political satire shows' credibility and trustworthiness. The samples are collected using the purposive sampling method; qualitative in-depth interviews were conducted to strengthen the research objective. Most respondents said that they chose satire to gain information through fun. They also admitted that satirical shows are sources of political information. This study employed uses gratification theory, third-person effect, and agenda-setting theory to explain the reason for choosing political satire.

INTRODUCTION

What is Satire?

Satire is a form of literature or performance that uses humor, irony, or sarcasm to mock, ridicule, or criticize social, political, or cultural issues. It is meant to make fun of these subjects in a way that highlights their absurdity, foolishness, or corruptness. Satire is often used as a means of political or social commentary aimed at challenging and changing the status quo. It is often used to poke fun at individuals, groups, or organizations, but it can also be directed at broader societal issues, such as poverty, inequality, or political corruption. Despite its comedic tone, satire is a powerful tool for raising awareness and inspiring change (Condren, 2012).

Types of Satire

Horatian satire is a gentle, mild form of satire that uses humor to poke fun at human follies and vices gently. It aims

to entertain and evoke a smile rather than to criticize or attack. Horatian satire is characterized by its light-hearted and playful tone and is often used to poke fun at small flaws and quirks in human behavior (Boehrer, 2002).

Juvenalian Satire

Juvenalian satire is a more biting and harsh form of satire that uses irony, sarcasm, and humor to criticize and attack societal ills, political corruption, and human vices. It is characterized by its critical and accusatory tone and aims to inspire change through anger and outrage. Juvenalian satire often targets larger and more serious issues and is not afraid to challenge the status quo (Holbert et al., 2011).

Menippean Satire

Menippean satire is a form of satire that uses a mix of humor, irony, and philosophical discourse to critique societal norms and beliefs. It often employs a mix of styles and genres, including allegory, fable, and essay. Menippean

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satire is characterized by its multi-layered and complex nature and often aims to challenge societal values and beliefs (Weinbrot, 2005).

History of Political Satire in Kerala

Today, political satire is one of the main entertainment programs on television worldwide. Political satire is even very popular in Britain and America. The BBC is said to be the epitome of political satire in western television. In the 1960s, the BBC started political satire programs. In 1962-63, a major satire program on BBC was "That Was the Week That Was." Ned Sherrin and Jack (also known as John) Duncan came up with the idea, produced, and directed the show. David Frost served as the host (Falk & Falk, 2005).

Looking at Indian television, NDTV's "The Great Indian Thamasha" is said to be the most notable political satire program. This program presents political leaders very interestingly as cartoons, wearing facemasks. Leaders like Sonia Gandhi, Manmohan Singh, Mamatha Banerjee, Narendra Modi, etc., have been portrayed in this program by mimicking leaders' body language. 'The Great Indian Thamasha' satirizes contemporary political moments. One of the main parts portrayed in every satirical program were the fight and scuffle, tongue slips, and insult faced by politicians. These faults of the politicians were the main content of the Indian political satire shows. One of the most important methods used by the 'Great Indian Thamasha' was the use of cartoons. So this show copied the overall tele-cartoon viewing experience. This program is also the best example of the use of cartoons in a political satire show. Later this method of showing the political leaders' caricatures and cartoon images were a common trend in Indian political satire shows (Lakshmi).

Another popular program is "The Week That Wasn't" is an Indian satirical late-night television program hosted by Cyrus Broacha and shown on CNN-IBN. It is the name similar to the show "That Was the Week That Was" hosted by David Frost in BBC. Cyrus Broacha was a popular figure in Indian television. This political satire shows main attraction is its style of presentation. Programs like "The Week That Wasn't" have been able to create commercialism, so they created space in television. It is a reality that the program will be rejected if it has no commercial value, even if it has good-quality over its content. Veer Das's "News on the Loose" was modeled respectively on NBC's Jay Leno's "Tonight show." Das is the host of "News on the Loose", his own news comedy show on CNBC-TV18. "News on the Loose" was given its own weekly half-hour special "News on the Loose" – Weekend on CNBC-TV18. The Tonight Show with Jay Leno, which begins with a comedic monologue and is followed by interviews with celebrity guests and other comedy segments. The Tonight Show sketches (including Headlines and Jaywalking) were carried over to The Jay Leno Show, along with new ones. The Jay Leno Show was met with mixed reception from

critics. Other spoofs on the news include: "Doubletake" in NDTV 24*7. "Poll Khol" hosted by Shekar Suman in Star news is one of the satire programs which increased the thought of commercialism in Indian satire shows.

Political satire shows have also created a commercial space in Malayalam television. In an article titled "In Kerala political humor embraced" by T.P. Srinivasan published in the New York Times in the year 2012, he said that:

"Slapstick comedy is not only medium for political satire, following the lead of a show called "Nadakame Ulakam" (All the world is a stage) on Amrita TV, several others have emerged as one man talk show, in which, political events are described with various degrees of ridicule".

If we take this observation of T.P.Srinivasan 'Nadakame Ulakam,' is the impetus behind the commercial, political satire programs seen on Malayalam TV today. In other words, "Nadakame Ulakam" can be described as the "Trendsetter" of political and satirical programs in Malayalam television (New York Times, 2012).

Even before "Nadakame Ulakam," political satire programs appeared on Malayalam television like "Munshi", is a political and social satire television show in Malayalam that airs on the Malayalam news channel Asianet News. Anil Banerjee directs the show, which has aired continuously since September 2000. It had previously aired on Asianet. Every episode features a 3 minute long Munshi, and this episode contains the main political content of the day. "cock clucking" was the title song of Munshi. T.P.Srinivasan noted that 'Munshi', Reminds him of the R.K. Lakshman cartoon "Common man" (In Kerala, political humor is Embraced, The New York Times, 2012). When the Political satire show Munshi completed its 100 episodes, Anil Banerjee says that 'Munshi' is a tele-cartoon or a visual live cartoon. An idea becomes a compelling experience with the addition of the right line and word, in cartoons. Cartoons have its own importance in the Malayali people, and political satire cartoons can be seen in every newspaper, such as "kaakadrishti" in Mathrubhumi newspaper and Kunjukurup in Malayala Manorama etc.; Malayali audience keenly analyzes the satirical cartoons and evaluate them. Every newspaper has such cartoon columns, which even unveil the political bias of the newspaper.

After seven months after "Nadakame Ulakam," the satire show "Politics" were started in Indiavision. The name itself echoes the nature and content of the program. The meaning behind the name is to expose 'tricks' in 'politics.' At the initial time, P.T Nassar produced and presented 'Politics'. A deep sense of history was the strength of Nassar's presentation. 'Politics' tried to expose all kinds of hypocrisy regardless of party politics. The presenters used politically cautious words that are punctuated by back-to-back bytes of political leaders and, finally words backed by history. This was the general character of the



'Politics' during Nassar's time. Film scenes were used only when necessary. Film songs were integrated with political scenes. (E4m, 2018)

During this time, the use of film clips in the political satire show is comparatively very low; at that time, people are confused about how the film clips may degrade or become obsolete the satire show. The traditional way of consuming the news is by watching the news channel or reading the newspaper. However, by the arrival of such satirical programs, the Malayali people began to critically evaluate the program and adopted it as a part of their daily news consumption, even though they enjoyed mocking the political leaders. As we know that films were one of the most important mediums for entertainment, the political satire show became popular by adding movie clips to the politicians' clips and becoming more interesting to watch. Even political satire shows explain and unveil the mistakes made by politicians, and by the fear of such programs, the politicians become more conscious in public speech and press meet. So in this way, political satire shows become part of both the leaders and the common people. This satirical show created awareness among political leaders to become more cautious in their dialogue during public speeches and interviews (Kumar, 2010).

Today, interview contributes major content for such satire programs; trolls have become more popular in mocking people in interviews. Trolls mean obscene and inflammatory things intended to prove others deliberately, but it actually gives current information through online media. It cannot be taken as a method to gather political information.

The history of satire in India is a journey from traditional art forms to social media. Satire is found in many artistic forms of expression, including internet memes, literature, plays, commentary, music, film and television shows etc. The laughter is the main component of the satire; even light-hearted satire has a serious "after-taste": the organizers of the IG Nobel Prize describe this as "first make people laugh, and then make them think" (The gentleman caller 100's 2016).

Come's to Kerala: The history of satire in Kerala has its own importance; there has been satire in every social and political life of Kerala for ages. The tradition began in the time of Chakyarkooth and Ottanthullal, when the artist dared to mock even those in the power. In the modern days, this role has been adopted by the Anchors of television news satires. In the history of Kerala, satire is a sword that keeps the people cautious and involved in political development and makes criticisms against the ruling class (kings, land owners). In the recent day also, satire has been used as a weapon to criticize the government and state politics when other sources of traditional mass media fail to communicate politics effectively long before the arrival of social media political satire thrived in various forms: from cartoons and Kadhaprasangam (storytelling act) to

mimicry and spoof on TV lampooning politicians is part of the general irreverence of a Keralite's psyche (Kettl, 2015).

Current Trends in Political Satire Show

Political satire is a satire that specializes in gaining entertainment from politics; it has also been used with subversive intent in places where political speech and dissent are prohibited by a regime, as a method of advancing political arguments in places where such arguments are expressly prohibited (Crenshaw, 1981) Political satire is a traditional way to mock political leaders or rulers, over the years it also has tremendous changes in the content as well as presentation. Even the traditional way to express satire in Kerala was Ottanthullal, Chakyarkooth, etc. In olden times, artists came directly in front of the audience and passed the information to the audience. But this act covers only a few people compared to the mass audience of print and television. Gradually the channels through which the satire was discussed is changed, newspaper is then considered as the most prominent and effective way to express satire, such as cartoons in the newspaper (Kaakadrishti-Mathrubhumi, Kunjukurup-Malayala Manorama etc.). Cartoonists used satire to convey moral or political messages to the public for the purposes of entertainment, journalism, propaganda, and nationalism. Later television was introduced and became one of the major sources of entertainment for people worldwide (Denisova, 2019).

Nowadays, satire show has a tremendous change in the presentation of the satire shows; cinema visuals are used to mock political leaders; in earlier forms, political satire show only included the content, bites of political leaders, or videos clips of the leaders (Edwards & Tryon, 2009). As we discussed, "NadakameUlakam" is the 'trendsetter' of Malayalam political satire shows; this program includes film clips and bites of political leaders. However, in "Politics" hosted by P.T Nassar used to film scenes if necessary, 'Politics' gave more importance to the show's content (Nettv4u, 2006).

Another prominent trend in political satire is the content of the show itself; in the beginning, political satire shows were weekly but are broadcasted daily, so here needs, more content to create such shows to compete with the other growing news channels.

Through the influence of the internet and the growth of social media, several news channels started online websites to promote and spread the news to the audience. So the primary aim of the political satire show is to broadcast it on digital platforms such as YouTube, Facebook, Instagram, etc. Gum- in Asianet News is the best example to suit to the point. The primary aim of the political satire show on television is also to broadcast it to online media, so the program gets immense popularity because they get both the audience from the television and the internet.

In earlier times, speeches of political leaders were taken as the content for the political satire program, but as of now, even their social media posts in Facebook are used as the content of the satire programs. Or they become a trending troll.

The people of Kerala have a harmonious relationship with satire through its print and performing arts history, and politics is as painful an intervention as it is the core of an active society (Lerner, 2014). The Malayali community is known for being overtly political and actively involved in the state's affairs and the community's socio-politicians. They do not hesitate to enjoy a moment of satire, criticizing even their representatives, even as they listen to their positions in all spheres; politicians are constantly mocked for their mistakes in public speeches. Most of the time, they don't take offense and treat comedy lightly. Political skits and parody songs are an integral part of the comedy scene in Malayalam television programs. In the last 5 to 7 years, there has been an increase in the number of political satire programs aired only on news channels; Gum -Asianet news and Polimix-Media One.

Theoretical Framework

This study will explore the impact of Malayalam political news satire shows mentioned below:

- Gum-Asianet news
- Polimix-Media one

Applying the uses and gratifications perspective, agenda-setting theory, and third-person effects approach to this study will help us understand why some people prefer to watch political satire shows as entertainment. This study will explore audience engagement with Malayalam political satire shows. Applying a uses and gratifications perspective and third-person effects approach to this study will help us understand why some people prefer political satire over traditional news media (Young, 2013). Political satire needs to be further studied to be understood as any other form of "news" in the media. As stated by Polk, Young, and Holbert (2009): "The analysis of political messages inserted into humorous contexts becomes more crucial as mass media content continues to move away from "hard news" and toward "infotainment." We are just starting to comprehend how the distinctions between TDS and World News Tonight affect how we view the American political system. As the 21st century progresses, these revelations will aid in our understanding of how citizens perceive and respond to political messages."

With this change, it is getting harder and harder to pinpoint where people get their news from and who is in charge of setting the news agenda.

Agenda setting is the process by which the media decides which issues are newsworthy by frequently and prominently portraying them, leading the public to believe that these issues are the most crucial (Wu, 2009). Setting

an agenda can give your ideas for what to think about rather than what to think about a subject.

For instance, if traditional media news sources consistently cover a topic, like gun control, their audience will perceive that topic as being the most important. What topics people are blogging about or discussing on their personal social media timelines can be used to gauge this.

The agenda-setting theory reveals how those in charge of the news media decide what stories are covered in the public. Agenda-setting is the process of bringing important issues from the news media to the general public's attention. This fundamental model links public perceptions of the issues that are crucial at a particular time to media coverage of those issues (Neuman, 2014).

The Uses & Gratifications of media theory is an additional topic for discussion. This theory looks at why and how people choose particular media to meet their needs. Uses and gratifications focus on what people do with the media they consume. Uses & Gratifications will help reveal what needs political satire audiences want to satisfy for the purposes of this study. The study aims to learn why people choose to watch political satire programmes and segments. Is it for entertainment, news, or a combination of the two?

Third-person effects are the final media theory to be discussed. Third-person effects are the final media theory to be discussed. Davison invented the third-person effect in 1983, defining it as "individuals who are members of an audience who are exposed to a persuasive communication [and] expect the communication to have a greater effect on others than on themselves" (Davidson, 1983). According to previous research, "Republicans are more likely than Democrats to believe the media is biased," suggesting that Republicans may have a higher third-person perception than Democrats (Banning, 2006).

REVIEW OF LITERATURE

The study "The Power of Political Satire: Does it Influence Viewers to Participate in Politics?" by Lauren Combs, published in 2018, in the article "The Power of Political Satire: Does it Influence Viewers to Participate in Politics?" Lauren Combs explores the impact of political satire on public opinion and political participation. The author argues that political satire, as a form of media, has the ability to influence public opinion and mobilize individuals to participate in politics. The study found that political satire can effectively raise awareness of political issues and engage individuals in political discourse. The study also found that the effects of political satire are not limited to one political ideology or group and that people from different political backgrounds can be influenced by satirical content. Political satire can be used to promote critical thinking and encourage individuals to engage in political activities, such as voting and speaking out on issues. However, the study also highlights the potential



for political satire to perpetuate stereotypes and reinforce existing political biases, which can lead to division and polarization. The author concludes that while political satire can be a powerful tool for promoting political engagement and critical thinking, it is important to be mindful of the potential consequences of its use. According to Karthika Chembukkavu and P.P. Vijayalakshmi's "More than News: Viewing Habits of Television News Satires" (2020), satire has been a part of Kerala's social and political life from ancient times.

The tradition stretches back to Chakyarkooth and Ottanthullal when artists dared to mock even the most powerful. The television news satirical anchors have officially adopted this function today. When other types of traditional mass media have failed to explain politics in recent times effectively, it has become a kind of sword that keeps audiences on guard and engaged in political happenings. This study intends to provide insight into Malayalam News Channels' hilarious programming viewing tendencies. Structured questionnaires were provided to 200 samples, and the responses were gathered. The study used quantitative data to determine how many people watched the Malayalam news channel's news parody programs. Age and gender were chosen as the demographic factors in this instance. The findings led to the conclusion that there are differences in gender, age, wealth, and education when it comes to favoring news satire programs. However, the studies also showed that people watch it to learn, and that neither gender is more likely than the other to experience the same level of satisfaction. However, when considering pleasure, age is a factor. Most respondents under 35 claimed they watched it for enjoyment, whereas the other respondents over 35 indicated they watched it for information.

The article "Political Communication and TV Comedy" by Sobia Abid and Muhammad Zahid Bilal examines the role of television comedy in shaping public opinion and political discourse. The authors argue that television comedy has become a major platform for political communication, where messages are conveyed humorously to reach a wider audience. They suggest that TV comedy has a unique ability to influence viewers' attitudes and create a new political discourse by using satire, irony, and humor to address political issues.

The authors also address the challenges of using television comedy as a political tool, such as the potential for bias and the limitations of the comedic format. They assert that TV comedy must be used responsibly and accurately to influence public opinion and political discourse effectively. The authors also highlight the importance of considering cultural and societal factors when using TV comedy as a political tool, as humor can vary greatly depending on cultural context.

Overall, the article provides a comprehensive overview of the role of TV comedy in political communication and

the challenges that come with using it as a political tool. The authors highlight the potential for TV comedy to shape public opinion and political discourse but also emphasize the importance of responsible and accurate usage.

The article "Laughing at Politics: Effects of Television Satire on Political Engagement in Greece" by Katerina-Eva Matsa, MSC, focuses on the impact of television satire on political engagement in Greece. The author conducted a survey of 400 individuals to assess the relationship between exposure to television satire programs and political engagement. The results showed that individuals who regularly watched television satire programs were more likely to participate in political activities and have more trust in political institutions. The author also found that satire programs served as a source of information for many viewers and that humor can help to communicate political issues in a way that is accessible and engaging for a wide audience.

Overall, the study provides evidence that television satire can positively impact political engagement and encourages individuals to become more involved in the political process. The findings suggest that satire programs can help to demystify complex political issues, increase civic participation, and improve the public's trust in political institutions. The study highlights the important role television satire can play in shaping public opinion and promoting political engagement and offers valuable insights for scholars, media professionals, and policymakers interested in the effects of media on democracy.

The article "Satire, Punch Lines, and the Nightly News: Untangling Media Effects on Political Participation" by Lindsay H. Hoffman and Dannagal G. Young explores the relationship between political satire shows, such as "The Daily Show," and political participation. The authors argue that while political satire may increase political knowledge and attitudes, it may not necessarily increase political participation. They conducted two experiments to test their hypothesis and found that exposure to political satire may increase intentions to participate in political activities but does not necessarily result in actual participation.

Furthermore, the authors found that individual characteristics, such as political knowledge and ideology moderate the effect of political satire on political participation. Those with higher levels of political knowledge and more liberal ideologies are more likely to participate in political activities after exposure to political satire.

This article provides important insights into the complex relationship between media exposure and political participation. While exposure to political satire may increase political knowledge and attitudes, it may not necessarily translate into political action. The findings of this study have important implications for understanding the role of media in shaping political behavior.

Aswin Punathambekar's article "Satire, Elections, and Democratic Politics in Digital India" is a critical analysis of the role of satire in India's democratic politics in the digital age. The author argues that satire has become an important tool in shaping public opinion, especially in the context of elections. In a country like India, where political satire is accepted and actively sought after, Punathambekar notes that digital platforms like social media have made it easier for satire to spread and reach a wider audience.

Punathambekar highlights the ways in which satire is used to challenge political power and hold politicians accountable for their actions. He notes that satire often plays a role in calling out corruption, abuse of power, and other issues that impact the lives of citizens. The author argues that satire is not only entertaining but also an important means of political expression, as it allows for dissenting voices to be heard in a way that is accessible and engaging to the public.

However, Punathambekar also acknowledges the challenges posed by the digital landscape. He notes that the increasing prevalence of fake news and misinformation, particularly in the context of elections, poses a serious threat to the credibility of satire. The author argues that it is crucial for satire to be contextualized and well-sourced in order to ensure that it remains an effective tool for democratic engagement.

Overall, Punathambekar's article provides a valuable contribution to the discourse on the role of satire in democratic politics. The author's analysis of the impact of digital platforms on satire highlights the opportunities and challenges posed by this new landscape and underscores the importance of preserving the credibility of satire as a tool for political expression.

John Marshall McKenzie's "Televised Political Satire: The New Media of Political Humor and Implications for Presidential Elections" highlights the growing impact of televised political satire on American politics. The author argues that television political satire has become a new media form that influences the American public's perception of politicians, political issues, and the electoral process itself. He also suggests that television political satire has the potential to affect the outcome of presidential elections.

McKenzie identifies three main ways television political satire impacts politics: 1) by shaping public opinion, 2) by challenging political authority, and 3) by providing comedic relief from political tension. The author argues that satirical programs such as "The Daily Show" and "Saturday Night Live" have become trusted sources of news for a large portion of the population and as such, can influence public opinion. Moreover, political satire challenges political authority by using humor to critique and scrutinize political figures and policies. Finally, McKenzie argues that political satire provides a form of

emotional release for audiences, allowing them to cope with political stress and anxiety through humor.

The author concludes by suggesting that television political satire has the potential to impact future presidential elections significantly. The author calls for further research to explore the extent to which television political satire influences political behavior and decision-making. Overall, McKenzie's work provides valuable insight into the impact of television political satire on American politics and its potential implications for presidential elections.

The article "Satire, Punch Lines, and the Nightly News: Untangling Media Effects on Political Participation" by Lindsay H. Hoffman and Dannagal G. explores the relationship between political satire, specifically late-night television satire shows, and political participation among the American public. The authors aim to understand how exposure to political satire may affect individuals' engagement in politics and their likelihood of participating in political activities such as voting.

The authors surveyed American adults to examine the relationship between exposure to political satire and political participation. They found that exposure to political satire was positively associated with increased political knowledge and increased likelihood of participating in political activities such as voting. The authors also found that the effect of political satire on political participation was stronger for those who had higher levels of political interest and for those who identified as Democrats.

In conclusion, the authors argue that political satire may play an important role in shaping public opinion and encouraging political participation. They suggest that exposure to political satire may serve as a form of "soft news" that informs individuals about political issues and events in an entertaining and engaging manner. The authors also note that their findings contribute to the ongoing debate about the role of media in shaping political attitudes and behavior.

Overall, this article provides valuable insights into the relationship between political satire and political participation. The authors' findings highlight the potential impact of media on individuals' engagement in politics and suggest that political satire may be an important tool for encouraging political participation among the American public.

Entertaining Politics Satiric Television and Political Engagement, Second Edition by Jeffrey P. Jones is a comprehensive analysis of the role of satirical television programs in shaping political engagement. The author argues that satire can increase awareness of political issues while encouraging political participation. The book provides a detailed examination of the history of satirical television programs, their impact on the political landscape, and the challenges they face in achieving their goals. The author highlights the important role of political



satire in a democratic society, as well as its potential to shape public opinion and foster political engagement. The book concludes by examining the role of media literacy in shaping the public's understanding of political satire and its impact on political engagement. Overall, the author presents a compelling argument for the importance of satirical television programs in the political arena and offers insights into the challenges faced by satirists in the modern media landscape.

"Agenda-Setting with Satire: How Political Satire Increased TTIP's Saliency on the Public, Media, and Political Agenda" is a research study conducted by Mark Boukes that looks at agenda-setting as a cognitive process caused by the prominence of political issues in traditional news media. The study "Agenda-Setting with Satire: How Political Satire Increased TTIP's Saliency on the Public, Media, and Political Agenda" by Mark Boukes investigated the role of political satire in increasing the public's awareness and saliency of the Transatlantic Trade and Investment Partnership (TTIP) issue. The study used a mixed-methods approach, incorporating both qualitative and quantitative data, to examine the effects of political satire on the public, media, and political agendas.

The findings suggest that political satire significantly increased public awareness and saliency of the TTIP issue. This was evident in the increased media coverage of TTIP and the elevated levels of public concern about the potential consequences of the trade agreement. The study also found that political satire influenced the political agenda by drawing attention to the issue and raising public awareness, leading to increased pressure on politicians to address the issue.

Overall, the study highlights the power of political satire in shaping public opinion and setting the political agenda. The results suggest that political satire can effectively increase public engagement and raise awareness of important political issues. The study has important implications for media and communication studies, as it sheds light on the role of political satire in shaping public opinion and influencing the political agenda.

OBJECTIVES

- To study the extent of credibility of political satire shows
- To explore the influence of political satire shows on the political views of the people
- To analyze the popularity and satisfaction of political satire shows

METHODOLOGY

The aims and objectives of the study necessitate conducting a qualitative study, that's why the researchers relied upon analyzing the study using qualitative methodologies. In this study, an in-depth interview is done to collect data. To establish the investigation's validity, the

researchers employed gratification theory, third-person effect, and agenda-setting theory. To determine the level of interest of the viewers in Malayalam news television satire programmes, the study employed uses gratification theory as its approach. The purposive sampling method technique is adopted to get the sample. The researchers depended upon the in-depth interview for the collection of data. Based on this information collected, the qualitative interpretation of their responses was done; the questions judiciously corroborated the objectives.

In-depth Interview

An intensive individual interviewing process known as "in-depth interviewing" is used in qualitative research to learn more about the perspectives of a small group of respondents on a given concept, plan, or circumstance. In-depth interviews are intended to elucidate the problems in order to produce thorough results. This technique enables you to gain an understanding of the interviewees' experiences, sentiments, and viewpoints. To fulfil it, the researchers conducted in-depth interviews with two prominent anchors of political satire shows. The researchers interviewed PT Nasar, anchor of the political satire show-Polimix, and Nishanth Mavila, anchor of the political satire show-Gum.

Sampling

Purposive sampling is a non-probability method in which the researcher actively chooses specific individuals or groups to participate in a study based on certain characteristics or criteria (Etika et al., 2016). In the context of face-to-face interviews, purposive sampling may involve selecting participants with specific experiences, knowledge, or perspectives relevant to the research question. This method can be useful when the researcher has a specific population in mind, but it can also introduce bias into the study if the sample is not representative of the larger population (Guarte et al., 2006). This research followed the face to face interview for collecting the data.

Statement of the Problem

Political satire is a significant sub-genre of satire. In Kerala, satire shows are watched by people of all ages, and humor is more relevant to them. As a result, we can comprehend the significance of satire programs. This qualitative study mostly clarifies Kerala residents' attitudes toward satire. Why do people watch satirical political shows? Aside from that, this study clarifies whether there is little change in people's voting patterns due to political satires. It has also been investigated whether such political satires are appealing to the general audience and how truthful these performances are.

Significance of the Study

Even though many types of research have been conducted studies about various aspects of satire shows; after

thorough study it has been discovered that just a few studies are completed in this area compared to other television programs, and they are conducted in other nations. Existing academic studies solely look at the impact of satire programs on society and how people use them. Only a few researches have been undertaken in India, particularly in Kerala. A research gap has been found. As a result, the researcher attempts to address this gap with this work. The research focused on “Audience Engagement to Malayalam Political Television Satire Shows” by applying relevant theories and in-depth interviews.

Limitations of the Study

- The study only followed the qualitative research strategy
- Since the sample size was fairly small, the result cannot be generalised to the entire population under study
- Because of the time limit, no quantitative analysis is done
- The study has done only two in-depth interviews of prominent satire show anchors
- More ranking questionnaires needed to be applied to identify general engagements of the audience in terms of political satire shows

Qualitative Research Analysis

In-depth Interview

Political satire shows are shows that are presented in a specific way. The host of the political satire show is significant in its own right. The presentation style draws the audience in and piques their interest in watching the show. There are numerous political satire shows on Malayalam news channels. Furthermore, each show has a host who greets or entertains the audience. Because political satire shows are more serious than trolls, the presenter must be well-versed in the show’s content as well as have basic anchoring skills. The researcher interviewed two prominent anchors of Malayalam news channel hosts, P.T.Naser of Media One, who hosted Polimix, and Nishanth Mavila of Asianet News, who hosted Gum. The following is a summary of the interview.

RESULTS AND DISCUSSION

“Political Satire Content on Malayalam Television Channels”

Comedy shows on general entertainment channels play an important role in satire. It takes a long time to evaluate all the political satire shows separately. Most news channels have political satire programs, such as Gum - Asianet News, Polimix - Media One, Vakradrishti - Mathrubhumi News, Thiruva-Ethirva - Manorama News, and so on. By analyzing these political satire shows, one thing stands out, with the exception of Polimix - Media One, and that is the use of film clips in the political satire show. These program clips are

becoming more popular in today’s political satire shows, and people enjoy watching these types of political satire shows. A political satire on news channels differs from comedy on general entertainment channels. Its primary focus is politics. However, P.T.Nasser believes that, despite the popularity of such political comedy programs among the general public as a result of movie clipping, the value of such political satire programs is diminishing as a result of the excessive use of such movie clips. And, by using movie clips, the satire/satirical program descends into trolling. As a result, P.T.Naser never used movie clips in his satire show (Politics).

The use of scenes from movies is a common feature of political satire shows. However, Nishanth Mavila believes that in a satirical political show like Gum, even if such film clips are used in the program, it does not diminish its value because it illustrates the point and the film clips are attached to it. The movie clips were not included solely to gain popularity but also to attract the attention and interest of the audience.

He also says that we want to keep up with the growth of the internet because people who watch television content are also watching and consuming social media content, which is far more interesting and appealing than the news channel. He claims that in the past, television was more popular, but now people watch both television and the internet. Both interviewees agreed that every news channel has an editorial policy and that the editor-in-chief predetermined the satire show.

“Political Information and the Satire Shows”

A political satire show’s focus is politics, as its name suggests. Such programs explain the political developments that are happening at the time and help the viewer understand them. The audience is meant to be informed as well as entertained by the political satire performance. The public must handle the remainder. According to P.T. Naser, satirical political shows like Polimix are broadcast to both educate the audience on current political events and expose the ignorance of political leaders.

Satire shows are important to the Malayali people because they continue to watch them get political information, and Polimix provides political information to the people, as P.T. Naser says, “But when I used to do programs, some of the regular viewers said that they get political information so...” According to Nishanth Mavila, the main theme of Gum is entertainment as well as political information. A program like Gum is progressing very favorably due to its presentation and visual effects. The Gum allows the tongue to slip while also criticizing the false behavior of politicians without bias.

“The Credibility of Political Satire Shows”

According to P.T.Naser, we may evaluate the satire show’s legitimacy by looking at the audience’s reaction. He claims to have had a lot of favorable feedback from those that

believe in Polimix. The fact that it is aired by a reputable institution, which indicates that the source is reliable and the audience believes the information, is the major factor in the audience's widespread support. Clarity, correctness, and trustworthiness are the major factors that help the audience determine if the information is reliable or not. The ease with which the general public may comprehend the show is referred to as its clarity. As a journalist with in-depth knowledge of Kerala history, P.T.Naser brings clarity to the program with his background.

People's credibility and trust are earned through the hard work of the journalist working behind the camera. Any mistake will undermine the public's trust in both the channel and the show. Since people can now access different news channels, every article's subject matter is chosen with care. The content developer and anchor should be more specific and clear because people will compare the facts with those from other news sources. According to Nishanth Mavila, the source itself is the primary determinant of reliability. It comes from a reputable company. That is sufficient for the audience of, and the credibility of Gum said that political satire television shows are credible.

"The Pattern of Political Satire Program Viewers"

The Malayali audience has developed an appreciation for humor and satire since the days of Kunjan Nambiar; when politics and satire are combined, the audience is treated to twice as much amusement.

The Malayali audience was exposed to cartoons and comic novels as a child and thus developed an early interest in political satire programs (18-33). However, according to both interviews, middle-aged viewers are more likely to attend theatrical satire productions. Because satirical programs combine movie snippets with political inaccuracies and the folly of political leaders, middle-aged folks (let us say, 34-49) find them to be highly entertaining and educational. The older audience (let's say 50-65) was watching the political satire program for fun.

Political humor tends to draw out more female viewers than male viewers. The female audience claims that they watch this parody program for gratification. There is no gender difference in getting the same amount of satisfaction when people watch it to learn new things. However, middle-aged folks have become more interested in the political satire program.

Political satire programs have never had an impact on people's voting behavior. The only purpose of political satire programs is to ridicule the inequities of politics and draw attention to the mistakes made by political leaders. These programs only transmit knowledge and offer a platform for entertainment. Voters are free to select the political party of their choice. People respond to the political satire with feedback, proving that they like the show. They enjoy themselves by watching this program. The two anchors make the same point: they have no

influence on the people's voting habits or their audience.

"The Popularity of the Satire Shows"

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The researcher learns from an in-depth discussion with P.T. Naser and Nishanth Mavila that political comedy programs are important in their own right and are not merely a passing trend. Satire will continue to amuse a broad audience by incorporating new trends.

CONCLUSION

Political satire shows on Malayalam news channels play a significant role in educating and entertaining the public. These shows are designed with a specific focus on politics and are presented engagingly to draw the audience in. The host of political satire shows is crucial in its own right as they need to be well-versed in the show's content and have basic anchoring skills. The researcher interviewed two prominent anchors of Malayalam news channel hosts and found that the use of film clips in the political satire shows have become a popular trend. However, the value of such political satire programmes is diminishing as a result of the excessive use of such movie clips. The main theme of these political satire shows is to provide both political information and entertainment to the audience. The credibility of political satire shows is evaluated by the audience's reaction, the reputation of the institution airing the show, the clarity and correctness of the information presented, and the trustworthiness of the journalist. The pattern of political satire program viewers has shown that the Malayali audience has developed an appreciation for humour and satire, especially when politics and satire are combined.

These shows serve as a platform to expose the ignorance of political leaders, provide political information to the public, and generate public discourse. The credibility of these shows depends on the reputation of the institution airing the show, the clarity and correctness of the information presented, and the trustworthiness of the journalist. Political satire shows have become an integral part of Malayalam news channels and are enjoyed by a large audience.

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