

# Socio-Political Criticism in Indonesian Stand-Up Comedy Discourse

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**Abstract**—Political issues are intimately connected to society, allowing anyone to provide an evaluation on them. Nonetheless, socio-political critique is a challenging endeavor. The public should exercise caution in this regard owing to possible legal ramifications. Consequently, humor may be employed to express comparatively secure socio-political critique. Comedians often engage in socio-political commentary, either as a joke or as a serious point. This study aims to elucidate the various forms of socio-political critique and the frameworks of premise construction in the socio-political commentary found in Indonesian stand-up comedy (SUCI) discourse. This research aims to analyze the socio-political critique of the SUCI discourse. The data for this study comprises the talk from the SUCI special show. The data source is the transcription of the SUCI special show recording, which was acquired through the use of the unstructured dialogue technique and examined using a critical discourse analysis framework. The findings of this study reveal that socio-political criticism encompasses social critiques directed at political figures, events, behaviors, policies, and terminology within the realm of politics. The foundations of social criticism are elucidated through the methods of omission, amalgamation, and fabrication. The nature of socio-political criticism does not specifically influence the technique of uncovering premises. Nevertheless, all premises are disclosed primarily by omission. The premeditated preparation of the SUCI material, as opposed to its spontaneous creation on stage, accounts for the prevalence of the deletion approach utilized. Researchers advocate for additional investigation into the quality of argumentation in socio-political criticism within the SUCI discourse.

**Index Terms**—humor discourse, Indonesian stand-up comedy, premises, socio-political criticism

## I. INTRODUCTION

Political topics are compelling subjects for discussion due to their proximity to the populace, allowing for widespread expression of opinions. Nonetheless, socio-political critique is a challenging endeavor. The public should exercise caution on this matter due to the possibility of legal complications. Consequently, humor is frequently employed as a vehicle for socio-political critique. One example is Indonesian stand-up comedy (Isnawan, 2024). Comedians often incorporate socio-political critique into their stand-up routines, either as punchlines or foundational concepts. This study aims to elucidate the various forms of socio-political critique and the frameworks of premise construction in socio-political commentary within the context of Indonesian stand-up comedy.

Humor remains a television program that is still appreciated in Indonesia today. Historically, Indonesians were exposed to humor through television programs such as Warung Kopi Dono Kasino Indro (Warkop DKI), Srimulat, Ketoprak Humor, Ekstravaganza, and Opera van Java. Society derives enjoyment from comedic events, which simultaneously reflect and address social realities (Rahmanadji, 2007). A primary function of hilarious discourse is to act as a vehicle for expressing evaluation or critique. Social criticism frequently manifests in the stand-up comedy genre (Adekunle, 2022; Leonardo & Junaidi, 2020; Pratama et al., 2023; Saptaningsih & Sari, 2015). Comedians, the practitioners of stand-up comedy, articulate their concerns from their unique perspectives, encompassing both personal and societal issues. These concerns constitute societal criticism, encompassing a diverse array of themes, including economic challenges, familial dynamics, religion, education, and politics.

Many academics have already performed research on humor as a vehicle for social criticism. An Egyptian comedian named Salem effectively critiques the regime through humor (Tzoreff & Weisblatt, 2021). Keawsuwan and Ma (2025)

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also identified four thematic categories of social criticism within the Chinese satirical humor discourse titled *Rock and Roast*: (1) social injustice and gender bias, (2) satire targeting men, (3) critique of workplace phenomena, and (4) criticism of social behaviors and trends. This study demonstrates that language plays a crucial role in the formulation of incisive political satire.

Humorous speech reflects socio-political criticism in diverse forms, including memes, political cartoons, and stand-up comedy (Prendergast, 2019). Socio-political critique is also manifested in literary forms, including novels infused with comic undertones. India's poverty and suffering, along with its religious, social, and political problems, are depicted through humor and sarcasm. This societal antagonism is examined thoroughly for its social and political significance within the narrative (Chopra, 2010). Socio-political criticism may manifest through direct personal critiques of political figures, as shown by the criticism of Vladimir Putin (Dyner, 2022). Socio-political criticism is directed at governmental institutions, such as the police (Wieslander, 2021). Comedic discourses, by integrating criticism with humor, avoid the unavoidable censoring associated with serious critique and serve as intermediaries in socio-political communication (Falaki, 2022).

Indonesian stand-up comedy (SUCI) is a comedic form characterized by a single performer on stage, sometimes known as solo comedy. SUCI employs comedic content that includes a setup and a punchline (Papana, 2016; Pragiwaksono, 2012). Historically, individuals became familiar with slapstick humor that depended on stage design, makeup, and costumes; nevertheless, language emerged as a significant source of humor through SUCI. The comedian skillfully constructed the setting, addressing a specific subject using a narrative framework. At the midpoint or conclusion of the narrative, the comic presents an unexpected twist or punchline that causes laughter. The comedian presents their viewpoint on an issue, regardless of whether it is agreed with or disagreed with, endorsed or repudiated. SUCI continues to utilize components of hilarious discourse, including incongruity, deviation, and release, to formulate premises that consist of a setup and a punchline (Berger, 1998; Raskin, 1985).

Socio-political criticism pertains to bureaucracy. Bureaucracy is a logically structured hierarchical organization designed to coordinate individuals' efforts in executing administrative functions (Soekanto, 2002). Bureaucracy can obstruct governmental operations if it strays from its objectives. Bureaucracy is an organizational system that governs the administration and management of society, and it must adhere to established foundations and principles to function effectively and efficiently. In the context of politics, discussions about political figures, policies, events, and their terminology are crucial because they reflect the dynamics of power, decision-making, and their impact on society.

The fears articulated in SUCI are examined from an individual standpoint. Despite being presented personally, the concerns raised by the comedians reflect societal issues. Consequently, it is frequently asserted that SUCI collectively revels in adversity. Humor in SUCI functions to alleviate emotions (Attardo, 1994; Martin, 2007; Wijana, 2004). This study is focused on clarifying the varieties of socio-political critique and the frameworks of premise construction within Indonesian stand-up comedy discourse.

## II. METHOD

This study uses a qualitative methodology. The focus of the research is the socio-political analysis of SUCI discourse. The research data include the SUCI special show discourse, which includes socio-political critique. The data source is the transcription of the SUCI special show recording. Three titles from the SUCI discourse were chosen: "Ayah Ikhlas Volume 2 (AIVD) 'Volume 2 of Father's Sincerity'" by David Nurbiyanto, "Pahlawan Perlu Tanda Jasa (PPTJ) 'Heroes Require Medals'" by Abdurrahim Arsyad, and "2024: Dekat dengan Rakyat (DDDR) '2024: Accessibility to the Public'" by David Nurbiyanto. Data collection employs the non-participant observation method, wherein the researcher observes the data without engaging in the specific event (Sudaryanto, 2015). The study of data was performed utilizing a critical discourse analysis methodology (Van Dijk, 1993). The data will be examined via the lenses of text, social cognition, and social analysis. The analysis at the textual level will encompass macrostructure, superstructure, and microstructure. This comprehensive analysis is essential for discerning the sorts of socio-political criticism and the structure of premise construction within the SUCI discourse. The researcher undertook the process of condensing material that encompassed socio-political criticism, thereafter identifying the categories of such criticism by analyzing the text's theme (macrostructure), organization (superstructure), and diction (microstructure). Subsequently, the researchers identified the trends of premise development through deletion, generalization, or construction (Renkema & Schubert, 2018). Subsequently, the categories of social critique and patterns of premise creation were interconnected by analyzing the comedian's social cognition and social analysis throughout the delivery of the text.

## III. RESEARCH RESULT

Socio-political humor is one of the most prevalent genres of comedy. Political subjects are undeniably captivating. Comedians frequently employ analogies to mock the socio-political aspects of bureaucracy in Indonesia. The socio-political critique of the SUCI discourse divides along political dimensions. Researchers identified five categories of socio-political criticism within the 29 discourses data from SUCI that encompassed social criticism: criticism directed at political actors (A) 12 instances, criticism of political events (B) 6 instances, criticism of politicians' behavior (C) 4 instances, criticism of political policies (D) 4 instances, and criticism about terminology in the political domain (E) 3

instances. Furthermore, the researchers discovered that the process of premise construction in socio-political criticism is mainly characterized by deletion. The premise formation pattern has three methods: deletion (1) with 22 data points, generalization (2) with 2 data points, and construction (3) with 5 data points.

TABLE 1  
TYPES AND PATTERNS OF SOCIAL AND POLITICAL CRITICISM IN SUCI DISCOURSE

No.	Data Credit	Categories of Socio-Political Critique					Patterns of Premise Formation			Source of Data
		A	B	C	D	E	1	2	3	
1	... <i>Saya pikir-pikir beruntung juga ya Pak Jokowi tidak hidup di zaman itu ya...</i> ... I told myself, "It is also a good thing Mr. Jokowi did not live during that time," ...	✓					✓			PPTJ-06
2	... <i>Kita tidak mungkin kagum kalau yang mata genit itu Moeldoko...</i> ... It doesn't make us happy if the one with the flirty eyes is Moeldoko...	✓					✓			PPTJ-07
3	<i>DPR kemarin ada wacana mau ganti gordien. ...</i> Yesterday, there was talk in the DPR about replacing the curtains. ...	✓					✓			AIVD-15
4	... <i>Pak Iwan Bule gitu ya. Lo ngomongin soal PSSI. ...</i> ... Mr. Iwan Bule, right? I hear you talking about PSSI. ...	✓						✓		AIVD-20
5	... <i>Baru mulai udah dibungkam ...</i> ... Just starting and already silenced...		✓				✓			DDDR-01
6	... <i>Otoriter bini gua nih. Soeharto die...</i> ... This is my bossy steed. He was Soeharto. ...	✓					✓			DDDR-02
7	... <i>Sandang pangan papan backing-an...</i> ... Clothing, food, shelter, support ...			✓					✓	DDDR-03
8	... <i>Santai enggak kena Bawaslu, santai. Yang bener aja luput. ...</i> ... Do not worry, Bawaslu will not catch you. People miss the real thing ...		✓						✓	DDDR-04
9	... <i>Jangan kata materi stand-up, konstitusi aja bisa diubah. ...</i> ... Even legislation can be changed, so avoid setting up a stand-up comedy act. ...				✓		✓			DDDR-05
10	... <i>Kita sudah tahu capresnya siapa, tiga orang itu, tapi belum tahu programnya apa. ...</i> ... We already know that those three people are running for president, but we do not know what their plans are yet. ...	✓							✓	DDDR-06
11	... <i>Hal yang lebih krusial, ingetin sejarah. Jangan lupa sejarah, Bro Sis. 98 ada apa hayo? ...</i> ... Even more importantly, do not forget past. Bro Sis, do not forget the past. What did happen in 1998? ...		✓				✓			DDDR-07
12	... <i>Rule of three kalah kalah, ah minta tolong Jokowi lah. ...</i> ... Rule of three, lose-lose, ah, I need Jokowi's help. ...	✓							✓	DDDR-08
13	... <i>Sekarang kita kritik keras labelnya apa, kadrun? Ditambahin angka enggak nolong. Apa itu kadrun 98? ...</i> ... Now we are going to criticize what the label is, Kadrun, harshly? Adding numbers does not help. What is a 'kadrun 98'? ...			✓			✓			DDDR-10
14	... <i>Bingung kan lu kenapa KPK ada alumninya?...</i> ... Are you still not sure why the KPK has former members? ...		✓				✓			DDDR-11
15	... <i>Waktu kampanye dulu dia pernah menjanjikan jutaan lapangan pekerjaan. Buat siapa? ....</i> ... During the campaign, he once promised millions of jobs. Who is this for? ...	✓					✓			DDDR-13
16	... <i>Parade ahutsista itu mondar-mandir tuh mobil rudal, amfibi, tank tiba tiba nyelip satu. Gue baca ada namanya music military mobile, disingkat M3.</i> ... There were missile carriers, amphibious vehicles, and tanks going back and forth in the military equipment show. Suddenly, one of the tanks got away. I read that there is something called M3, which stands for "Mobile Military Music."	✓					✓			DDDR-16
17	... <i>Gue sebel banget sama pencitraan-pencitraane yang dilakukan sama ketumnya. Erick. Kantona.</i> ... I am really annoyed by the image-building that their chairman is doing. Erick. Kantona.	✓					✓			DDDR-17
18	<i>Kayak Argentina datang ke Indonesia. Gue ikut senang. Tapi enggak ikut nonton. ...</i> Like Argentina coming to Indonesia, I am happy for you. However, I did not watch.		✓				✓			DDDR-18
19	<i>Dan yang gua lebih sebel lagi tragedi Kanjuruhan. Enggak ada progress.</i> Moreover, what I am even more upset about is the Kanjuruhan tragedy. There is no progress.		✓						✓	DDDR-19
20	... <i>Setelah tragedi itu ada berita anggota DPR RI berkunjung ke sana. ...</i> ... After the tragedy, there was news that members of the Indonesian House of Representatives visited there. ...	✓					✓			DDDR-20
21	<i>Penegakan hukum kita tuh kenapa gue takut kayak gini kayak gini nih ngomong karena hukum kita tuh ya tahu sendiri bisa dibeli. Tebang pilih. ...</i>					✓	✓			DDDR-21

	Why do I worry so much about our police? When I speak like this, it is because our law allows it to be bought. Logging with choices.										
22	... Kementerian Pendidikan, PPDB zonasi. Ada yang tahu itu? Beritanya banyak di komplain karena ternyata tidak cukup kursi, ... ... Ministry of Education, using the zoning method to let new students in. Does anyone know that? Many people are upset about the news because there were not enough places, ...				✓		✓				DDDR-22
23	... Berita-berita yang muncul bikin geregetan tahu. Ada berita anggaran stunting yang miliaran rupiah itu kepakenya buat jalan-jalan. ... ... The news that came out was so frustrating to know. There's news about the stunting budget of billions of rupiah being used for travel. ...					✓	✓				DDDR-23
24	... Beralih ke mobil listrik Cuma dia nyuruh doang. Enggak kasih solusi. ... ... Switching to an electric car was just something he told me to do. Does not offer a solution. ...				✓		✓				DDDR-24
25	Kebijakan PSN proyek strategis nasional juga sering bikin kita garuk-garuk pala gitu. ... National strategic project policies also often make us scratch our heads. ...				✓		✓				DDDR-25
26	Kebijakan bikin kita kesal. Statement juga sering banget bikin kita kesal. ... Policies make us angry. Statements also often make us angry. ...					✓	✓				DDDR-26
27	... Udah sih nggak usah dibahas politik identitas itu. ... ... Yeah, let us not talk about identity politics anymore. ...					✓	✓				DDDR-28
28	Terus lagi rame juga politik dinasti. Jadi, polemik juga tuh sampai ada kader partai yang kepleset tuh. ... And then dynastic politics is also becoming popular again. So, there was also a controversy to the point where a party member slipped. ...			✓			✓				DDDR-29
29	... Caleg artis, juga jangan cuma sekedar milih karena dia terkenal ya. Hati-hati. ... ... Celebrity candidates should not be voted for solely because they are famous. Be careful. ...	✓							✓		DDDR-30
Total		12	6	3	4	4	22	2	5		

Social critique of political entities is categorized as individual politicians and institutions. The research reveals eight points that specifically dismiss politicians as individuals and four that critique political institutions. Examine the subsequent data extract.

- (1) *Saya pikir-pikir beruntung juga ya Pak Jokowi tidak hidup di zaman itu ya. Tidak perlu susah-susah kumpulkan seluruh kepala desa dalam stadion. ... (PPTJ-06)*

I thot to myself, it is also lucky that Mr. Jokowi did not live in that era. He would not have had to go through the trouble of gathering all the village heads in a stadium. ... (PPTJ-06)

- (2) *Ini bukti autentik tuh gue beneran ragu loh untuk tajem gitu gue ragu. Pak Iwan Bule gitu ya. Lo ngomongin soal PSSI. Ketuanya Iwan Bule di-roasting sama Bintang. Direspons aja cuman diajak ngopi. (AIVD-20)*

This is authentic proof. I really hesitated to be so sharp. I hesitated. Mr. Iwan Bule, right? You are talking about PSSI. The chairman, Iwan Bule, got roasted by Bintang. Just respond if you are invited for coffee. (AIVD-20)

Data (1) and (2) directly reference the identities of political figures, specifically former Indonesian President Joko Widodo and the General Chairman of the Indonesian Football Association, Iwan Bule. The discourse structure commences with the identification of a political figure, followed by a critique of their activities. Data (1) explicitly references Jokowi and critiques his efforts in convening village heads, purportedly to bolster his aspiration for a third presidential term. Data (2) references Iwan Bule and condemns his decision to invite comedian Bintang Emon, who has satirized him in his comedic material, for coffee.

- (3) *DPR. Kemarin ada wacana mau ganti gorden. Miliaran rupiah. 40 sekian miliar. Kalau gak salah. Itu kalau dibagi per rumah tuh jatahnya 90 juta perumah. 90 juta per rumah. Per rumah 90 juta untuk gorden doang. ... (AIVD-15)*

DPR. Yesterday there was talk of replacing the curtains. Billions of rupiah. 40-something billion. If I'm not mistaken. That's if you divide it per house, it's 90 million per house. 90 million per house. 90 million per house just for curtains. (AIVD-15)

- (4) *Gue nulis materi awal tahun 2023. Sampai tengah tahun. Pada saat itu gue belum bisa bahas banyak soal politik. Kita sudah tahu capresnya siapa, tiga orang itu, tapi belum tahu programnya apa. (DDDR-06)*

I wrote the material at the beginning of 2023. Until the middle of the year. At that time, I was unable to discuss politics extensively. We already know who the presidential candidates are, those three individuals, but we do not yet know what their programs are. (DDDR-06)

Data (3) and (4) represent socio-political critiques of political entities, specifically governmental institutions. Data (3) indicates that the Dewan Perwakilan Rakyat 'House of Representatives' is planning a budget of 40 billion for the official residence curtain replacement program, but data (4) explicitly refers to the presidential candidate who has yet to elucidate their work program. The discourse structure of social criticism in data (3) and (4) is largely analogous, consisting of a reference to a governmental aspect followed by a critique of the acts undertaken.

- (5) ... *Ngopi aja udah diingetin capres, tolol ya. maksud gue kapasitas beliau kan capres ingetin yang lebih gede. Hal yang lebih krusial, ingetin sejarah. Jangan lupa sejarah, Bro Sis. 98 ada apa hayo?* (DDDR-07)  
 ... Even drinking coffee is being reminded by the presidential candidate: 'You are so stupid.' What I mean is, his capacity as a presidential candidate reminds us of something bigger. Something more crucial, it reminds us of history. Do not forget history, Brother or Sister. What happened in '98? (DDDR-07)

Data (5) serves as a socio-political analysis of the political events surrounding the 1998 Tragedy. The 1998 Tragedy was a widespread unrest and bloodshed that transpired in Indonesia. Reports indicate that one of the presidential contenders is implicated, prompting societal criticism that directly addresses political events and mocks particular individuals.

- (6) *Terus lagi rame juga politik dinasti. Jadi, polemik juga tuh sampai ada kader partai yang kepleset tuh. Ya, bilang dinasti mah di Jogja tuh katanya. Set seet, Banten kelewat. Jauh banget ke, Jawa Tengah. ....* (DDDR-29)

And then dynastic politics is also becoming popular again. So, there was also a controversy to the point where a party member slipped. Yes, they say there is a dynasty in Jogja. Set sail, Banten is past. It is quite a distance from Central Java. ... (DDDR-29)

Data (6) offers a socio-political critique of the terminology inside the political domain. The approach of exposing the discourse of social criticism involves citing political terminology accompanied by social critique. The dynastic politics mentioned pertain to the nomination of the president's relatives to governmental roles. This is prohibited in a democratic nation. The dynastic system is employed in monarchies. Dynastic politics is deemed inequitable in a democratic nation. Nonetheless, this methodology for appointing government officials persists, resulting in its classification as a collusive practice.

- (7) *Kementerian Pendidikan, PPDB zonasi. Ada yang tahu itu? Beritanya banyak dikomplain karena ternyata tidak cukup kursi, banyak orang yang enggak bisa sekolah gara-gara kebijakan ini. ...* (DDDR-22)

Ministry of Education, new student admissions based on zoning. Does anyone know that? The news is widely criticized because there are not enough seats, and many people are unable to attend school due to this policy. ... (DDDR-22)

- (8) *Kebijakan bikin kita kesal. Statement juga sering banget bikin kita kesal. Seringkan pejabat kita blunder sering banget kalau ngomong enteng banget rahang lu. Ya kan. Ibu Mega tuh sering bikin kesal tuh. Statement-nya tuh ya kan? Saya bingung nih ibu-ibu nih, kok senang banget menggoreng. Lah, namanya juga ibu-ibu. Kalau penari itu meronggeng gua kira udah, ada lagi, lah ibu ibu mah saya bingung banget, senang banget pengajian. Lah, namanya juga ibu-ibu kalau leasing pengajuan. ....* (DDDR-26)

Policies make us angry. Statements can also often annoy us. Our officials often make blunders, and you are always so quick to speak. Right? Mrs. Mega really gets on my nerves. Is the statement right? I am confused about these women. Why are they so happy to fry things? Well, they are mothers, after all. If the dancer is doing the ronggeng, I think it is done. There are more, but I am so confused about the mothers. They are so happy at the religious gathering. What do you expect from mothers when it comes to applying for a lease? .... (DDDR-26)

Data (7) shows social critique of political policies. The policy under consideration is a new student admission system based on zoning, whereby prospective students apply to schools located in their nearest residential zone. This imbalance is not mitigated by comprehensive program planning, resulting in numerous schools in residential areas being unable to enroll all potential pupils. Conversely, in certain regions, there exists an excess of schools, resulting in a deficiency of pupils. Data (8) serves as a societal critique of the conduct of politicians. The criticized conduct pertains to a mode of communication that frequently results in significant and embarrassing errors due to ignorance, carelessness, or negligence. The comedian's remark addressed a quotation from a speech by Megawati Soekarno Putri, the former president of Indonesia and head of a prominent political party, who asserted that mothers frequently attend religious events, resulting in diminished care for their children. This assertion is deemed a misstep as religious studies constitute a religious endeavor in Indonesia, rendering the tale unsuitable for a public official to present in a public forum.

#### IV. DISCUSSION

Critique of political figures constitutes the predominant form of social and political critique. Criticism aimed at politicians as individuals is more common than criticism of institutions. This technique highlights that the public tends to emphasize the political aspect of the individual more prominently. Comedians in social criticism frequently explicitly reference the names of the politicians they target. Subsequently, an evaluation of their acts was conducted, which was considered incongruent with the appropriate bureaucratic protocol.

Discourse analysis examines both the text's structure and its production process. Van Dijk (1994) Designates this area as social cognition, about the speaker's cognitive awareness in text formation. The comedian's cognitive acuity in crafting societal critique incorporates a narrative with diverse frameworks. The schema indicates that we employ cognitive frameworks to pick and process information from the world. Schemas delineate the manner in which an individual utilizes knowledge retained in memory and how they assimilate it with novel information. Role schemas are established in humorous cognition to evaluate the behaviors of politicians. Comedians consistently link a politician to

their function inside the bureaucratic framework in Indonesia. Comedians employ narrative structures within the SUCI text to convey social criticism chronologically as part of their storytelling. In data (7) and (8), the comedian articulates social criticism through a narrative that commences with an introduction to the subject matter, specifically the new student admission system in schools, followed by the experiences of the comedian's friend impacted by the policy, and subsequently the comedian's perspective on the policy (data 7). The comedian articulates criticism sequentially rather than abruptly; they initially present their concern regarding the frequent errors made by officials, subsequently provide examples, and conclude with their reaction to the situation, which reflects confusion over the officials' communication patterns (data 8).

The process of premise construction in socio-political critical discourse is unaffected by the nature of socio-political critique. Specific forms of social criticism are not constructed according to a distinct pattern of premise development. The research findings indicate that the predominant method of premise building in the SUCI socio-political critique discourse is achieved through the technique of deletion. The predominant deletion strategy is identified as the SUCI content is documented before its instant execution on stage. The process of organizing the content commences with articulating the concept, subsequently evolving it into a setup and punchline in accordance with the framework of stand-up comedy discourse. Once the material is prepared, comedians typically rehearse their open-mic performances on stage, often in cafes. Furthermore, comedians typically participate in comedy buddy sessions, when they swap punchlines and critique each other's performances. Kindly observe the subsequent data.

- (9) *Kayak Argentina datang ke Indonesia (1). Gue ikut senang. Tapi enggak ikut nonton (2). Karena tiketnya mahal. Tiketnya mahal (3). VIP aja 4.250.000, benar? (4) 4.250.000 tiket VP nonton Argentina UMR Jakarta 4.900.00 lu tambah 6 setengah punya karyawan lu (5). Satu. Sebulan gajian pecat. Segitu mahal harganya (6). Gua enggak sanggup beli dan itu seakan-akan berkat saya nih (7). Lah, kalau berkat saya mah gratisin, lha itu kan ada duitnya tiket nonton ya (8). Enggak berkat siapa, berkat yang bayar tiket tuh (9). Udah gitu ya 4.250.000 enggak make sense buat beberapa orang (10). 4.250.000 gue kasih tahu kalau lu bawa ke sepak bola tarkam, lu enggak jadi penonton (11). Lu jadi donator (12). Datang disambut komentator loh (13). Duduk sebelahnya (14). Berasa Bung Toel lu (15). Bahkan lu bisa request siapa pemain yang kartu merah (16). Nomor 3 nggak asyik tuh. Emang nomor 3 enggak asik pak? Komentator aja sering dibilang MC (17). Kalau Nomor 2, nomor 2. Aduh nomor 2 mah jangan disenggol, Pak. Deket ama wasit (18). Strikernya anak yang punya lapangan. Aduh Pak, jangan, jangan diotak-atik (19). Kalau nomor satu wah udah magrib nih (20). Boleh minta tepuk tangannya, saya izin minum dulu (21). ... Iya 4.250.000 menurut gue kemahalan apalagi itu cuma nonton enggak dapat experience tambahan (22). Kalo konser tiket mahal, pasti ada experience tambahan nih enggak meet and greet apa ini (23). 4.250.000 nonton doang padahal ada undangan yang gratis itu pejabat-pejabat boleh masuk ruang ganti (24). Dongkol enggak lu (25). .... (DDDR-18)*

Like Argentina coming to Indonesia (1), I am happy for you. However, I did not go watch (2). Because the tickets are expensive. The tickets are expensive (3). VIP is 4,250,000. (4) 4,250,000 VP tickets to watch Argentina, UMR Jakarta is 4,900,000, plus 6.5% for your employees (5). One. Get paid for a month and get fired. Is it that expensive (6)? I cannot afford to buy it, and it feels like this is my blessing (7). Oh, if it were up to me, I would give it away for free, but that is because there is money for the movie tickets, right (8)? It is not because of anyone; it is because of the one who paid for the tickets (9). Moreover, to some people, 4,250,000 does not make sense (10). I am telling you, if you take 4,250,000 to a local football match, you will not be a spectator (11). You become a donor (12). They were greeted by the commentator (13). Sit next to him (14). You feel like Bung Toel (15). You can even request which player gets a red card (16). Number 3 is not incredible. Is number 3 not fun, sir? Even the commentator is often referred to as the MC (17). If it is number 2, it is number 2. Oh, do not touch number 2, sir. He is close to the referee (18). The striker is the child who owns the field. Oh, sir, please do not, do not mess with it (19). If it is number one, it is already Maghrib (20). Could I please have a round of applause? I will be excused for a drink first (21).

... Yes, 4,250,000 is too expensive in my opinion, especially since it is just for watching and does not offer any additional experience (22). If concert tickets are expensive, there must be some added value, such as a meet-and-greet or something similar (23). 4,250,000 views, despite free invitations for officials to enter the locker room (24). Aren't you annoyed? (25) .... (DDDR-18)

Data 9 is a conclusion derived through the elimination method. The fundamental assertions are propositions 1-3 (1) *Kayak Argentina datang ke Indonesia. 'Such as Argentina visiting Indonesia.'* (2) *Gue ikut senang. Tapi enggak ikut nonton. 'I am happy for you. I did not watch, though.'* (3) *Karena tiketnya mahal. Tiketnya mahal. 'Because of the high cost of the tickets. The cost of the tickets is high.'* The deleted propositions include explanations (4-5), comparative propositions (6-7), conditional propositions (8), explanations (9-10), conditional propositions (11-21), and explanations (22-25). The explanatory propositions are substantiated by evidence indicating that ticket costs reached 4,500,000, nearly comparable to the minimum wage in Jakarta (4-5), and are further characterized by the rationale that this price is exorbitant for specific individuals (9-10). The unreasonableness stems from the elevated ticket price, which excludes supplementary amenities, such as a meet-and-greet, alongside the critique of political figures who, despite not purchasing tickets, were granted complimentary entry to the dressing room (22-25). This formation pattern is employed

in the majority of social and political critique data. The omitted assertions may include discourse openers, explanations, comparisons, and assumptions. The predominant structure in data (9) consists of the principal proposition (premise), the explanatory proposition (reason), followed by comparison and hypothetical assertions, which are typically humorous. The theory of possible worlds is established through comparison and contrast in these two statements to elicit laughter. The spectators at the Argentina vs. Indonesia match are compared to a benefactor who can dictate the outcome of an inter-village football game (11-21).

The methodology of combination and construction in formulating social criticism premises has been identified as effective in consolidating several significant propositions into a singular premise. The merger pattern involves substituting the verbs of significant propositions with more indicative verbs. In contrast, the construction pattern allows for the generation of a comprehensive meaning from the information contained within the key premises. Examine the subsequent facts.

- (10) *Ini bukti autentik tuh gue beneran ragu loh untuk tajem gitu gue ragu (1). Pak Iwan Bule gitu ya (2). Lo ngomongin soal PSSI (3). Ketuanya Iwan Bule di-roasting sama Bintang (4). Direspons aja cuman diajak ngopi (5). Kita, mulut kita ampe berbusa (6). Kritik-kritik PSSI (7). Masih begitu-begitu aja (8). Ya Allah bikin apa? (9). Bikin spanduk, bikin baliho (10). Apa sih bola mah bikin bagus udah (11). Kita seneng gitu (12). Di sini banyak pecinta bola kan (13). Kita mah seneng. Kita kalo Timnas kita jago juga (14). Lo mau apa? (15) Mau korupsi juga kaga kita waro (16). Iya kan (17). Orang Timnas lagi jago (18). Happy kita (19). Ada mafia minyak, ada apa? (20) Timnas lolos piala dunia aja (21). Lo mau korupsi apa kek? (22) Monas lo pindahin, kita kagak ngeh (23). Itu kita mah gampang bikin (24). Bahagia orang Indonesia mah gampang (25). Bola (26). Lo benerin (27). Bola dimain-mainin (28). Pak Iwan Bule demen banget emang yang namanya naturalisasi (29). Apa mentang-mentang namanya ada bulunya? (30) (AIVD-20)*

This is authentic proof. I really hesitated; I hesitated to be so sharp (1). Mr. Iwan Bule, right? (2). You are talking about PSSI (3). The chairman, Iwan Bule, was roasted by Bintang (4). He just responded when I asked him to have coffee (5). Our mouths are foaming (6). Criticisms of PSSI (7). Still the same (8). Oh God, what are you doing? (9). Make banners, make billboards (10). What is the point of making the ball look good already (11)? We are happy like that (12). There are many football fans here, right? (13). We are happy. If our national team is also good, we will be (14). What do you want? (15) We do not care if they want to corrupt either (16). Right? (17). The national team players are doing well (18). We are happy (19). There is an oil mafia. What is going on? (20) The national team only qualified for the World Cup (21). What do you want to corrupt? (22) You moved Monas, we did not notice (23). It is easy for us to make (24). It is easy for Indonesians to be happy (25). Bola (26). You fix it (27). The ball is being played around (28). Mr. Iwan Bule is particularly fond of naturalization (29). Just because they have some foreign blood in them, does that mean they are better? (30) (AIVD-20)

- (11) *Gue juga ngerti sih ngomong politik tuh nggak cuma bisa apa ya? (1) Istilahnya punya bisa nguasain materi punya nyali (2). Kita juga harus punya teman dekat yang punya power gitu (3). Karena kebutuhan manusia makin ke sini tuh makin nambah tahu, dulu kita cuma butuh sandang pangan papan sekarang nambah satu (4). Sandang pangan papan backing-an (5). Nah, gue belum nemu sampai sekarang (6). Backing-an gue cuma Allah (7). Sama lu semua yang datang (8). Kalau gue dipanggil kan lu jadi saksi (9). Jadi tolong lah ya. People power lah (10). Segini aja yang di ruangan ini nih bantu saya lah kalau kenapa-napa ya? (11) (DDDR-03)*

I also understand that talking about politics is not just about what, you know? (1) The term means having the ability to master the material and having courage (2). We also need to have close friends who have power (3). Because human needs increase over time, we learn more and more. Previously, we only needed food, clothing, and shelter, but now there is one more (4). Clothing, food, and shelter are supported (5). Well, I have not found that yet (6). My only support is Allah (7). Thank you all for coming (8). If I am called, you will be a witness (9). So please. People power! (10) Is this all that's in this room? Please help me if anything happens, okay? (11) (DDDR-03)

Data (10) showed three significant propositions: (1) Comedian Bintang Emon received an invitation for coffee from Iwan Bule following his satirical remarks regarding the Indonesian football federation. (2) Common individuals who critique the Indonesian football federation are consistently disregarded. (3) The Indonesian populace would experience joy if the national squad achieves victory. The propositions contain the verbs *me-roasting* 'roastin', *mengkritik* 'criticizing', and *senang* 'enjoying'. The three verbs can be substituted with *caring deeply*, allowing the statements to be generalized as "Indonesian society cares deeply about national football".

From the eleven statements in the data, four significant propositions were identified. Comedians must possess the audacity to address political content. Comedians require robust friendships. Comedian David lacks substantial support. David anticipates the audience's support should any issues emerge subsequently. These four propositions can be synthesized into one primary proposition: "Comedian David exhibits less fear when talking about political content". Despite the absence of explicit references to fear, the terms "guts," "backing," and "help" imply that comic David feels anxiety over political discourse. This worry is justified, as humor is a collective construct shaped by the cultural and contextual knowledge of both the speaker and the audience. Moreover, humor is contingent upon timing; its

misapplication may engender misunderstandings that culminate in a formal notification. Comedians have faced lawsuits multiple times over the content of their humor.

Consequently, the premise creation pattern with the most significant number of deletions is used due to its higher organizational efficiency. Particularly because stand-up comedy requires preparation rather than mere spontaneous performance on stage, this pattern is the simplest to execute. Comedians select generalizations and build patterns to articulate premises that cannot be clearly expressed. Comedians require propositions to generalize and refine them for more fluid delivery.

## V. CONCLUSION

Research has shown that socio-political criticism of Indonesian stand-up comedy discourse primarily focuses on political themes. The political actors, namely politicians and political institutions, received the most social criticism from comedians, who in this case represent the general public. The approach involves criticizing by referencing the politician's name, detailing their bureaucratic missteps, and thereafter expressing the comedian's perspective on the politician's conduct. Typically, the politicians under scrutiny are those whose controversies are already recognized and debated by the public, thereby eliciting collective laughter on the stand-up comedy stage. Another approach is a socio-political critique that avoids referencing specific politicians or political entities. Comedians critique roles and policies, reference specific political events, and articulate their worries over various political issues through the use of political terminology.

The various forms of socio-political criticism are not governed by a specific pattern in the presentation of premises. The deletion pattern was shown to be predominant in articulating premises within Indonesian stand-up comedy discourse. Indonesian stand-up comedy performances are not spontaneous; instead, they are carefully planned by the comedians. The comedians initially investigate contemporary political happenings, subsequently formulating the premises they will tackle. They articulate their perspectives on the issues presented in those premises and ultimately incorporate punchlines to render the material humorous, thereby provoking laughter from the audience, which is the primary objective of humor.

The researcher recommends additional investigation into the quality of argumentation within Indonesian stand-up comedy discourse that includes socio-political criticism. Social critique may be incorporated simply into the punchlines, articulated from the outset of the material, or some segments of the content may encompass elements of social criticism within the language of Indonesian stand-up comedy. This requires independent research to assess the strength of arguments in comedic conversations.

## ACKNOWLEDGEMENTS

The authors would like to express gratitude to the Indonesian Education Scholarship, Center for Higher Education Funding and Assessment, and Indonesian Endowment Fund for Education, for financial support in publishing this article.

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