



## Satirical Humor as Critics of Government through Eastern Indonesian Stand-Up Comedian

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### ABSTRACT

In Indonesia, Stand-up Comedy has become the most popular form of community entertainment, resulting in the emergence of influential youth culture. Stand-up Comedy has become a platform for comics to communicate political aspirations, worries, and criticisms. Three comics from Eastern Indonesia, Arie Kriting, Abdur, and Mamat Alkatiri, have continuously presented Stand-up Comedy material regarding socioeconomic disparity and the availability of public services in their native region. In addition to the aforementioned concerns, education, emancipation, economic, and technological issues are common discussion topics. Typically, Eastern Indonesian comic elements communicate criticisms and worries about inequality and underdevelopment. Due to the presence of some Comics from East Indonesia who regularly expressed and voiced the unrest and backwardness felt by the people of East Indonesia, this issue became popular and garnered widespread attention. This qualitative study analyzes the utilization of satire in stand-up comedy content. This study utilized Barbara Swovelin (2019) concept of Horatian Satire, Friedman's Menippean Satire (2019), and Van Dijk's Critical Discourse Analysis approach. As a result of this study, Eastern comics used sarcasm and humor to express their dissatisfaction with the government.



## INTRODUCTION

Humans are social beings who constantly engage with one another in the social and cultural spheres. To construct these interactions, humans must establish mutually supporting communication that results in the same understanding (Rizha et al., 2020). Communication abilities necessitate verbal and nonverbal proficiency. In addition to communication skills, adaptability, interaction management, and socialization abilities comprise communication competency (Rakhmawati, 2019).

Mass communication is the dissemination of information to substantial segments of the population. The transmission of mass communication can occur by one or several media, which is the transmission technique, be it print, digital, or electronic. Mass media refers to a certain form of communication that is meant to reach a broad audience. Radio, newspapers, magazines, books, video games, and internet media such as blogs, podcasts, and video sharing are examples of mass media platforms. A mass media message may also be distributed by numerous mass media, such as television, radio, and Internet advertising campaigns. Culture often refers to the common values, attitudes, beliefs, and behaviors that constitute a social group, institution, or organization (Lule, 2018). In addition, she claimed that the media perform a variety of vital roles. One apparent role is entertainment. The media can act as a catalyst for our imaginations, a source of fantasy, and an escape mechanism. Additionally, the media can offer information and education.

There are multiple styles and forms for information. The media's capacity to act as a forum for public discourse on critical problems is an additional asset. The media can also be used to monitor the government, corporations, and other institutions. In a media-saturated environment, individuals are able to filter and assess the daily information they were exposed to. Media literacy was coined in the latter part of the 20th century to represent the capacity to

understand and analyze messages and symbols transmitted through media (Lule, 2018). A media-literate individual can access, analyze, evaluate, and convey information, according to the non-profit National Association for Media Literacy Education (NAMLE). John Calkin, a pioneering proponent of media literacy education, stated it in another way: "The new mass media—film, radio, and television—are new languages" (Moody, 1993). Stand-up comedy is a relatively new form of comedy that is broadcast on television and even on YouTube, the video-sharing website owned by Google.

In the recent era, stand-up comedy is performed while standing on a stage, seated in a chair, or with various props. Cafés, bars, universities, and theaters are common venues for Stand-up Comedy performances (Trisnawati, 2013). Typically, comedians conduct one-person shows in a live setting (Putra, Asril Trimulya, 2016).

More definitions would aid researchers and readers in understanding stand-up comedy. These supporting ideas are essential for comprehending this comedic theatrical performance's form and stage act. According to Mintz (1985) in (Afidah & Wahyudi, 2014), stand-up comedy is an interaction with a single-standing artist who acts magnificently and speaks delightfully without using costumes, scenery, or other dramatic techniques. The performer, known as the stand-up comedian, confronts the audience straight from the stage (Afidah & Wahyudi, 2014).

Typically, Stand-up comics explore a wide range of topics. Using various performing styles, they engage the audience and elicit laughter. Glick (2007) observed in (Afidah & Wahyudi, 2014) that ideology, politics, ethnicity, and other socioeconomic issues are typical subjects that comics investigate (171). Likewise, he shares Badara's perspective (Badara, 2018). He remarked that most jokes in Stand-up Comedy reflect local events, politics, and social issues.



The comics have refined and aesthetically pleasing comedies (222). In recent years, Stand-up Comedy has flourished and come to the forefront, spawning a youth-oriented and popular subculture in the community. Helen Davies and Sarah Illott argue that the humorous instances cited in this media directly connect to popular culture (Davies, Helen, 2018).

Identities can be created and reconstructed within a community. Society is portrayed and re-presented in cultural ways. Before we get closer to the development of Stand-up Comedy, especially in Indonesia, I would like to provide some definitions of humor. It is critically essential as it could expand our comprehension of the humorous features.

Humor refers to everything that is viewed as humorous and likely to make others laugh, as well as the mental processes involved in creating and recognizing an amusing stimulus and the emotional response connected with its enjoyment (Gibson, 2019). In addition, he argued that the media adds to the humor. Radio hosts make jokes and funny remarks regularly. Television provides a regular diet of humor through sitcoms, blooper reels, stand-up comedy, political satire, and humorous commercials. Humor is found in newspaper comic strips, animated films, and humorous novels. Politicians, religious leaders, motivational speakers, and educators frequently include humor in their speeches, sermons, and lectures (10). Nonetheless, (Yulianeta & Tami, 2021) asserts that in humor, the amusement received from another's incompetence is taken as moral criticism.

Comedy or humor has always been a fundamental aspect of Indonesian culture. *Ludruk* and *Ketoprak* are examples. Thus, it is not surprising if Indonesian society is close to humor. One of the-developments of humor that we can see besides *Ludruk* and *Ketoprak* is Stand-up Comedy. "Stand-up Comedy is an art that is delivered individually in front of a live audience" (Badara, 2018).

Things first appeared around 1992 in Indonesia were introduced by two figures, namely Ramon Papan and Harry de Frates (Papan, 2016). Ramon He had also been involved in numerous TV and Film Comedy productions, including *Lenong Rumpi*, *Hari Hary Mau*, *Hari Hary Gila*, *Anak Menteng*, *Komedi Metropolitan*, *Lenong Gaya*, *Kuota Bali*, and miscellaneous (more than 40 Comedy program titles) as conceptual, director, producer, and even actor, presenter, and comedian (Ramon Papan, 2016).

Over time, Stand Up comedy in Indonesia began to be developed through audio-visual-based social media networks, such as YouTube and television. "Stand-up Comedy programs appeared on several television stations that formed the Indonesian Stand-up Comedy community. The idea for the event was raised by Ernest Prakasa, then it was formed by Pandji Pragiwaksono, Raditya Dika and Ernest, Ryan Adriandhy and Isman HS" (Sihombing et al., 2021).

Stand-Up Comedy Indonesia (henceforth SUCI) is a television program created by Kompas TV to introduce a new dimension to Indonesian comedy performances. This program demonstrates the art of Comedy through humorous speeches designed to make the audience laugh (Pratama & Utomo, 2020). However, the material presented in Stand-up Comedy generally manifests social anxiety, cultural conflicts, or responses to other emerging absurd issues. From a linguistic perspective, Stand-up Comedy on each stage typically employs a wide range of attractive and varied figures of speech. It starts with sarcasm, satire, personification, allegory, irony, or hyperbole, which often means metaphors that invite the audience to think more deeply before finally grasping their jokes and laughing aloud.

Stand-Up Comedy is a type of comedy that provides various opinions and personal experiences and raises realities in social life by using humorous language to convey the humor.



Krissandi quotes Saputra's statement that a Stand-Up Comedy is a monologue that is expressed to reveal something hidden or used for satire. In this case, a Stand-up Comedy is not only a fun entertainment tool but also a means of voicing individual, or group, or ethnic unrest (Krissandi, Apri Damai Sagita, 2018). Thus, verbal and nonverbal communication becomes a bridge to reduce ambiguity by describing, interpreting, and predicting the behavior of performers in other cultures to create meaningful interactions (Usman et al., 2021).

There is some previous relevant research related to Stand-up Comedy. First, the research sample was conducted by (Fallatah, 2017). His study analyzed bilingual creativity in Saudi English stand-up Comedy as an emerging variety. It explored the form and function of bilingual creative processes by Saudi comedians performing in English. The researcher examined the common forms of bilingual creativity, the functions they serve in Saudi English Stand-up Comedy, and the forms and functions of cultural conceptualizations. Second, the research conducted by (Fitri et al., 2019). It described the schema, cohesion, coherence, and context of the Stand-up Comedy performed by renowned Indonesian comics.

The results indicated that the schemata appeared in the setup section, with each schema appearing based on comics reading experience. Numerous schema examples included dating, children, family, education, personal experience, etc. The following relevant study is the research conducted by (Utami, 2018). Her study focused on the pragmatic strategy, linguistic strategy, humor function, and community response to the humor strategies of children comedians in the Stand-Up Comedy program. The following study was taken from (Sihombing et al., 2021). They analyzed the public impression that being a successful female comedian is not detrimental. Applying feminism and various cultural theories, their article seeks to determine the role of women in the stand-up comedy industry and how women

can speak freely without being treated differently than men. Then, another research aims to determine how a comic establishes strategy through presumption to contribute to developing a humor effect in stand-up Comedy. His research utilizes 15 stand-up comedy videos hosted by Raditya Dika on YouTube. From sixty statements, 651 assumptions contribute to the development of humorous effects.

Propositions at the cognitive process, semantic mechanism, and contextual speech levels contribute to the construction of humorous results (Puksi, 2018). The last sample from the previous study is taken from (Rufaidah, 2021). She analyzed the Stand-Up Indo Surabaya community that engages in the cultural practice of Stand-up Comedy or Stand-up Comedy culture following the community's vision. It has a unique method for collectively producing comedy material. Meanwhile, in this study, the researcher identifies the type of satire used in each comedy topic. As a result of this study, Eastern Stand-up Comics express their dissatisfaction with the government through sarcasm and humor.

Stand-Up Comedy is often used as a medium to voice social and public unrest against the government. Stories from various regions of Indonesia gradually emerged and were voiced through Stand-Up Comedy. One of the topics that various parties are discussing and highlighting is the problem of underdevelopment in Eastern Indonesia. In Stand-up Comedy, issues and problems regarding Eastern Indonesia were also raised on various occasions by several comics from East Indonesia. Problems regarding inequality in development and the availability of public facilities are some of the things they often voice. Apart from these matters, several other issues such as education, emancipation, economic issues, and technology matter are also often interesting topics to be discussed. Complaints and concerns about inequality and underdevelopment in Eastern Indonesia are usually delivered directly by Comic elements from Eastern Indonesia. This issue then got



busy and attracted the public's attention due to the presence of several Comics from Eastern Indonesia who consistently raised and voiced the restlessness and backwardness experienced by the people of East Indonesia. Some Comics figures known by the public who are closely attached to the issue of Eastern Indonesia will be the object of the author's journal.

Satriaddin Maharinga Djongki or known as Arie Kriting, Abdurrahim Arsyad or Abdur, and Mohammed Yusran Alkatiri or also known as Mamat Alkatiri are comics from Eastern Indonesia. They represent the voices of East Indonesia's people, the social unrest and inequality that has occurred so far. Through this Stand-Up Comedy, critics of governments are directed. Satriaddin Maharinga Djongki, Arie Kriting from Wakatobi Regency, started his career as a comic artist by playing on a small stage with the solo comedian community Stand-Up Indo Malang. Arie has his characteristics when performing Stand-up Comedy. He delivers comedy material consistently with comedy nuances of Eastern Indonesia, ranging from social criticism, culture, and tourism to regional views (REPUBLIKA, 2016).

Two other figures also the object of this journal are Abdurrahim Arsyad, or Abdur, and Mohammed Yusran Alkatiri or Mamat. Abdur was born in Larantuka, East Nusa Tenggara. According to Putra, Abdur's distinctive feature is that all the materials he presents always use Eastern Indonesian accents and descriptions, which make him even more complex but funny (Putra, Asril Trimulya, 2016).

Mohammed Yusran Alkatiri or also known as Mamat Alkatiri was born in Ambon. Despite being born in Ambon, Mamat Alkatiri is a son of the Fakfak region, West Papua. Mamat is the first comika from Papua, which is known nationally. His consistency with the theme of Papua in every stage of his action can make the audiences amazed at every appearance performed by Mamat Alkatiri.

Mamat's reasons for constantly discussing the theme of Papua were, at the same time, introducing Papua and voicing the unrest he experienced as an Eastern Indonesian (Suara Papua, 2017). To help the author do the analysis, the theory of satire was applied in this study. Satire tends to be intuitively aligned with "progressive" social interests – providing the first hint of the culture-specific linguistic ideologies associated with this discursive practice that associates specific people with particular linguistic forms – even though other social and political factions naturally make claims for satirical purposes (Lindfors, 2017).

There are two types of satire consisting of Stand-up Comedy material. They are Menippean Satire and Horatian Satire. Friedman stated that the definition of Menippean satire in *Anatomy of Criticism* merges the continuum of "fantasy and morality" with a significant riding attitude (Friedman, 2019).

Satire is comic and offers light social commentary. Menippean satire casts moral judgment on a particular belief, such as homophobia or racism. It can be comic and light and used by Western Indonesian comics in their Horatian Satire. According to Barbara Swovelin, *Horatian satire* is gentle, urbane, and smiling: it aims to correct with broadly sympathetic laughter (Swovelin, 2019). Horatian satire is comic and offers light social commentary. It is meant to poke fun at a person or situation entertainingly. The object of this journal, West Indonesian comics, uses Horatian satire to turn accidents and misfortunes they experienced into comedy material in Stand-Up Comedy shows.

As Andrew Stott noted in *Comedy: The Unused Critical figure of speech*, Satire's offer has customarily rested in its capacity to talk truth to control and to impact the resist; since inferred by George Orwell's recommendation that each joke may be a minor insurgency (Stott, 2004). Satire, at that point, can be seen as a social or political evaluation conveyed through comedy, implying an obvious or inferred call to action.



This thought of satire as a social and cultural corrective goes back centuries. Rendy Pahrun Wadipalapa quoted Berger's statement that Satire is a combination of irony and sarcasm, and is usually packaged in the form of humor (Wadipalapa, 2015). According to the Oxford Dictionary, satire aims to expose and criticize people's mistakes, so satire always has a critical function (Oxford Learner's Dictionaries, 2021). The satire implied through the material and jokes of Stand-Up Comedy is expected to convey criticism and unrest from the public, in this case that occurred in Eastern Indonesia to the Indonesian government. According to Dieter, "satire is a genre which necessarily sets out to critique and entertain (with the qualification that these purposes necessarily interact, although neither is wholly instrumental to the other)" (Declercq, 2018).

Language has many functions, one of the most crucial functions, according to Rullyanti, is getting people's attention (Rullyanti & Nurdianto, 2019). Satire language could be an interesting frame of political and social commentary that uses humor, frequently through incongruity and embellishment, to expose hypocrisy, lies, or fair plain awful approach.

Another supporting theory was taken from Van Dijk, which is Critical Discourse Analysis. Language usage, discourse, verbal engagement, and communication are micro-level aspects of the social order. Power, dominance, and inequality among social groupings are often terms associated with a macro-level of analysis (Alexander, Jeffrey C., Bernhard Giesen, Richard Munch, 1987).

In regular contact and experience, the macro- and micro-levels (as well as the intermediate "meso levels") constitute a coherent whole. For instance, a racist speech in parliament is a discourse at the interactional micro-level of social structure in the specific circumstance of a debate. However, it may also enact or be a component of legislation or the reproduction of racism at the macro level (Wodak, 2000). This exact legislative discourse may contain semantic macrostructures

(themes) and semantic microstructures (propositions and associated concepts) that demonstrate relative distinctions (Van Dijk, 1980).

According to (Van Dijk, 2015), there are several methods for analyzing and bridging the macro–micro divide in society to arrive at a unified critical analysis:

1. Members–groups. Language users engage in discourse as members of (many) social groups, organizations, or institutions, and groups can therefore act "by" or "through" their members.
2. Actions–process. Individual actors' social actions are thus integral components of group actions and social processes, such as legislation, news production, and the reproduction of racism.
3. Context–social structure. Situations of discursive engagement are also part of or constitutive of social structure; a press conference, for example, might be a typical local practice of organizations and media institutions as macro-level structures. In other words, "local" and "global" contexts are intimately related, constraining discourse.
4. Personal and social cognition. As social actors, language users have both personal and social cognition (memories, knowledge, and attitudes) that are shared with members of their group and culture. The interface between society and discourse is sociocognitive, as language users as social actors represent and connect both levels in their minds. It also resolves sociology's well-known structure–agency dichotomy (Van Dijk, 2015).

Furthermore, Van Dijk sees a text as consisting of three structures/levels that support each other. First, the macrostructure is a text's global or broad meaning, which can be determined by examining the topics or themes presented in a news article. Second, superstructure, or discourse structure, pertains to the framework of a text, i.e., how the text's pieces are placed to form a whole news story. Third, the microstructure is the meaning of discourse discernible from a short portion of a



text, such as words, sentences, propositions, clauses, paraphrases, and images (Wanawir, W., 2020).

In this study, the author is interested in analyzing how satirical humor was used by critics of the government through Eastern Indonesian Stand-Up Comics. The satire includes social and political aspects. Social satire is targeted at topics like race, faith, cultural values, and norms. While there is no question that, generally speaking, anything that deals with policy or politicians is political satire, and anything that satirizes cultural values or attitudes is social satire. This study is different from the other relevant studies discussed above as it focused on how Stand-up Comedy content was used as a medium to convey messages and critics to the government through Eastern Indonesian Stand-Up Comics.

## METHODOLOGY

The data in this study was obtained from YouTube videos depicting a scene from a Stand-up Comedy concert. In doing the analysis, the researcher applied a qualitative approach. There were several steps the researcher took to determine how Eastern Indonesian Stand-Up Comics transmit satire as government criticism.

First, investigated how comics transmit their intelligence through jokes. The subject matter of these comics is suited for sending a message to the audience.

Second, defined each of the numerous issues presented and stated in these comics. The researcher examined whether the type of satire employed by Menippean and Horatian comics depends on the subject and topic highlighted. They usually express concern about the existing social disparities in Eastern Indonesia. Comics emphasize the limitations of education, freedom, economic issues, and technology through biting humor in their Stand-Up Comedy content.

Third, utilized Critical Discourse Analysis from van Dijk to explore language, ideology, and verbal words seen from macrostructure and

microstructure aspects in Stand-up Comedy material.

Last, the researcher assessed the sarcastic language and meanings of Eastern Indonesian comics' content and elaborated on how sarcastic comedy was used to express unhappiness and criticism of the government in Eastern Indonesian comics.

## RESULTS AND DISCUSSIONS

The discussion below explained the kinds of satire from the mentioned comedians. At the end of each discussion, the author applied critical discourse analysis, which has the meaning of a study that explains the grammatical structure of languages in words and sentences (Nowak-Teter, 2017).

### *Satriaddin Maharinga Djongki (Arie Kriting)*



Figure.1: Arie Kriting Talks about Emancipation

In this scene, Arie Kriting observed, “*perempuan Timur tidak pernah minta emansipasi. Mereka mau panjat-panjat kelapa cari kopra, silakan. Tidak usah tuntutan pasti kita kasih.*” This statement utilized humor, generally through incongruity and exaggeration, to expose hypocrisy, deception, or simply awful behavior.

The author examines the point Arie was attempting to make about the strengths of Eastern ladies through the lens of the macrostructure. Women in the East were portrayed as the strongest, as they could do anything a man could. Consequently, they never beg for independence because they are as strong as men. Then, in terms of

microstructure, it is said that "Timor-Leste did not ever request emancipation." It implies that Eastern women never ask for liberation. It demonstrates that Eastern women have done various tasks, including climbing coconut trees to get copra, which is usual for them. Consequently, I believe Arie's sentence demonstrates his pride in Eastern women.

Based on Barbara's (Swovelin, 2019) research, Horatian satire describes this kind of transit. This occurs as a result of the fact that the article examines and highlights relevant themes and situations. According to (Friedman, 2019) this issue also contains Menippean satire because it focuses on a particular race and group, in this case, East Indonesian women. The purpose of this satire is to illustrate the government's disregard for the welfare of the people in East Indonesia, hence confounding the roles of women and men within the household. However, through the sarcasm in this joke, Arie Kriting indicated that this circumstance employs Horatian and Menippean satire as a humorous state that deserves to be laughed at. The following analysis can be seen in Figure 2.



Figure.2: Arie Kriting Talks about Transportation in Eastern Indonesia

In this scene, Arie Kriting said, '*di Timur itu kalau mau masuk bandara, itu pilotnya lagi pompa-pompa, ayo om naik om, ban belakang pake pompa manual ban sepeda*'. This statement is also a criticism that uses humor, sometimes through incongruity and embellishment, to reveal hypocrisy, deceit, or just plain horrible behavior.

As a further observation, I find that the macrostructure of Arie's content indicates that his hometown, particularly his airport, is omitted. In terms of microstructure, Arie's remark "itu pilotnya lagi pompa-pompa, ayo om naik om, ban belakang pake pompa manual ban sepeda" demonstrates this point. One interpretation is that the pilot manually inflated the tire. Arie, as far as I can tell, intended to demonstrate that the Eastern airport has fallen behind. Because they lack technological technology, transportation there is not very secure. Due to the lack of suitable transportation infrastructure in eastern Indonesia, community movement is impractical. However, with satire in this joke, Arie Kriting emphasized that this situation employs Horatian satire as a humorous condition and is regarded as comedy.

#### *Abdurrahim Arsyad (Abdur)*



Figure.3: Abdur talks about Natural Disaster

In this scene, Abdur said, '*Rokatenda gunung berapi di Pulau Flores meletus selama 14 bulan, dari pertama meletus sampai dia ulang tahun yang pertama, tiup-tiup lilin, tidak ada kado yang datang*' '*Banjir Jakarta diarahkan menjadi bencana nasional karena merugikan negara hampir 200T, Rokatenda 14 bulan meletus, negara Cuma rugi seribu rupiah, 2 koin 500 untuk tutup telinga*'. This statement is a criticism that uses humor, often through incongruity and elaboration, to reveal hypocrisy, lies, or a plain terrible approach.

In the macrostructure aspect, I view the issue that Abdur was trying to express as his criticism of the Indonesian government. He



said "Rokatenda Gunung berapi di Pulau Flores meletus selama 14 bulan, dari pertama meletus sampai dia ulangtahun yang pertama, tiup-tiup lilin, tidak ada kado yang datang" means the Rokatenda volcano that has been exploded for 14 months doesn't attract Indonesian government to help the victims or even care about how the condition of the volcano is.

In the microstructure aspect, I see that Abdur revealed that the difference in the government's treatment of social problems and natural disasters is the government's lack of attention and assistance towards natural disasters that occurred in Eastern Indonesia. When the floods in Jakarta were given a spotlight and reported everywhere, things felt very different for the people of East Indonesia. The government provides no moral or financial support. According to Barbara Swovelin (2019), this type of satire contains Horatian satire because it raises and explains conditions and events in Eastern Indonesia. The next observation can be seen in Figure 4.



Figure 4: Abdur Talks about Education

In this scene, Abdur said, 'Beberapa tahun belakangan ini, pemerintah kita menekankan pada pembelajaran kontekstual. Tapi masih banyak kejadian di sekolah itu yang tidak kontekstual pada kehidupan kita orang Timur. Pelajaran membaca kelas 1 SD sampai sekarang, masih ada pelajaran begini; Ini Budi, ini Ibu Budi, tidak ada perubahan, lagian ini tidak kontekstual untuk daerah Timur. Sejak kapan ada orang Timur nama Budi. Seharusnya kalau mau kontekstual untuk

daerah Timur itu diganti, ini Eduardus, ini Mama Eduardus. Eduardus senang karena sumber air sudah dekat.'

In the microstructure approach, I see that Abdur attempted to criticize education in Indonesia. In his delivery which can be seen from the microstructure aspect, he stated that education in Indonesia is not contextual until now. He still finds the book which drills Elementary students to pronounce "Ini Budi" instead of "Ini Eduardus." In the Eastern context, no one named Budi exists, but Eduardus is the common one. Thus, he views that the Indonesian government hasn't put much effort into making education contextual in every area of Indonesia. All in all, through his storyline, I see that he attempted to show his satire or criticism to the Indonesian government regarding the educational issue.

**Mohammed Yusran Alkatiri (Mamat Alkatiri)**



Figure 5: Mamat Alkatiri Talks about Infrastructure

The issue that Mamat endeavored to illustrate is the rough road that the administration must address. In this scene, Mamat said, 'Jalan di Fakfak itu terjal sekali, curam. Saking curamnya suster ngesot kalo ada di Fakfak itu cedera hamstring'. This statement employs comedy, typically through incongruity and exaggeration, to highlight hypocrisy, dishonesty, or a poor attitude. This parody by Mamat exposes and laments the inadequate infrastructure system in Eastern Indonesia. According to Barbara Swovelin (2019), this kind of satire is Horatian because it describes

and analyzes circumstances and events in Eastern Indonesia. The last observation can be seen from Figure 6.



Figure 6: Mamat Alkatiri Talks about Transportation

In this scene, Mamat replied, *'Bahkan waktu itu, kita lihat macet, itu langsung telepon orang tua. Mama saya bilang, mama dari dulu pengen sekali liat macet tapi belum kesampean.'* Mamat expressed worry that the provision of transportation in Eastern Indonesia is virtually nonexistent. Even traffic jams appeal to Eastern Indonesians because they have never seen many modes of transportation. While people in Jakarta are tired of seeing vehicles, people in the East have not even felt the availability of transportation. Consequently, I recognize that his statement contains Horatian sarcasm as it portrays events and circumstances in eastern Indonesia.

## CONCLUSION

In conclusion, aside from the six satirical comedic materials offered by these three comics, it is well known that the difficulties in Eastern Indonesia come in various forms, including human, social, natural disasters, education, and infrastructure. Through the irony in these jokes, they conveyed that this situation exploits Menippean and Horatian satire as a comic state that deserves to be laughed at, despite its references to the suffering of East Indonesians. Rather than staging a large-scale protest, it is more

inventive for people from the east to satirize government policy through Stand-up Comedy.

## CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Lambok Hermanto Sihombing: Writing-Conceptual Draft, Methodology, Data curation, Draft Compilation, Investigation, Methodology, Supervisions, Reviewing and Editing.

## DECLARATION OF COMPETING INTEREST

The author declares that he has no financial interests or personal relationships that could affect the quality of this research.

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