



Religion and Comedy: Examining Islam in Priska Baru Segu and Boris Bokir's Stand-up Comedy

Syafawi Ahmad Qadzafi¹, Abraham Zakky Zulhazmi², Virdika Rizky Utama³

^{1,2}UIN Raden Mas Said Surakarta, Indonesia ³Shanghai Jiao Tong University, China

Corresponding author, e-mail: syafawi.qadzafi@staff.uinsaid.ac.id

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ABSTRACT

In Indonesia, stand-up comedy performances have become popular in recent years. Stand-up comedy performances are completed and broadcast regularly on Indonesian television, and easily be found on social media such as YouTube. However, some stand-up comedy material is considered offensive and has resulted in legal cases. This includes materials that carry religious themes. This research analyzes the representation of Islam in the stand-up comedy material of Priska Baru Segu and Boris Bokir on Deddy Corbuzier's YouTube channel. This study is descriptive qualitative research. The stand-up comedy material of Priska Baru Segu and Boris Bokir is examined using critical discourse analysis by Teun A. van Dijk. This research concludes that the representation of Islam in the stand-up comedy material of Priska Baru Segu and Boris Bokir depicts Islam as hegemonic. This image emerges in the relationship between the majority group (Islam) and minorities in Indonesia. The strengthening of majoritarianism further solidifies the hegemony and dominance of Islam. Priska and Boris present material that represents religious issues in Indonesia: the closure of churches, the pros and cons of saying Merry Christmas, raids on restaurants during Ramadan, and issues of identity politics. Comedy based on religious material that Priska and Boris deliver operates under the



shadow of societal sensitivities and accusations of blasphemy.

INTRODUCTION

Stand-up comedy performances have become popular entertainment in Indonesia in recent years. However, stand-up comedy is in the shadow of public offense which results in legal complaints. Material that often offends is religious material. Several Indonesian comics use religion as material for their stand-up comedy. Boris Bokir and Priska Baru Segu are among the comics who use religion as material for stand-up comedy.

Boris Bokir and Priska Baru Segu are two stand-up comedians who appeared on the show "Stand on Mic Take It Easy," commonly referred to as SOMASI, on Deddy Corbuzier's YouTube channel. Boris Bokir, whose real name is Boris Thompson Manullang, appeared on the SOMASI episode uploaded on January 16, 2022. On the other hand, Priska Baru Segu, whose real name is Yuliana Priska Yanti, appeared on the SOMASI episode uploaded on April 17, 2022.

Both of them have had extensive careers in Indonesia's comedy scene. Boris was a finalist on Stand-up Comedy Indonesia (SUCI) 2 on Kompas TV in 2012. Meanwhile, Priska Baru Segu has been a comedian since 2017 and gained more recognition after Alissa Wahid wrote about her in Kompas newspaper with the title "Indonesia Darurat Tawa" in the edition dated August 2, 2018. In general, the content presented by Boris Bokir and Priska Baru Segu in Deddy Corbuzier's SOMASI revolves around their observations of Islamic followers in Indonesia. This is a characteristic of solo comedy performances, known as stand-up comedy, where dissatisfaction becomes a

form of criticism and a means of expressing their views on various topics.

Stand-up comedy is fundamentally a part of the humor genre. According to Pandji Pragiwaksono, stand-up comedy involves comedians performing monologues in which they discuss societal (or personal) grievances from their unique perspectives (Pragiwaksono, 2012). Before becoming a popular form of humor in Indonesia, stand-up comedy artistry is claimed to have first emerged in the United States between the 18th and 19th centuries as a small part of theater performances. Specifically, the performing arts in America during that era divided shows into three acts. This concept was championed by a theater group called Vaudeville in the early 20th century, which featured theater performances in the second act consisting of monologues to elicit laughter from the audience while accompanied by music (Yahya, 2022).

Technically, the comedy monologue is created by inviting the theater audience to interact with the comedian. This technique, in the modern era of stand-up comedy, is known as "riffing". This type of comedy then became a trend in New York City in the 1930s and 1940s. Since then, stand-up comedy has been used as an outlet for the personal anxieties of comedians.

In his book *Comedy FAQs and Answers: How the Stand-Up Biz Really Works*, Schwensen explains that stand-up comedy is a form of self-expression meant to be shared with others. This form of expression has allowed comedians to tackle sensitive social and personal issues

(Schwensen, 2005). For instance, during the 1930s in the United States, comedians from the Jewish community, known as the Borscht Belt, used the stage to discuss their anxieties about mothers-in-law and wives openly. It was a bold for that time and place.

“... developed a brash gag-filled monologue style that played on familiar comic tropes—the bossy mother-in-law, the henpecked husband—exemplified by Henny Youngman’s famous line “Take my wife—please.” (Zoglin, 2023).

However, it wasn't until 1938 that stand-up comedy finally began to take shape when comedian Bob Hope developed the art form by involving a dedicated team of writers for his radio show. The presence of this specialized writing team, you could say, elevated stand-up comedy from the streets to a form of entertainment acceptable to the industry.

Although stand-up comedy carries the term "stand-up", it's not always performed while standing. After the era of Hope and the Borscht Belt community, a few decades later in the 1950s, a new wave emerged, demonstrating that stand-up comedy could also be done while sitting, as demonstrated by Mort Sahl on *The Ed Sullivan Show*. Sahl would do stand-up comedy while sitting on a sofa, often with a newspaper in hand (Zoglin, 2023).

The evolution of stand-up comedy ultimately depends on the experiences, assumptions, and nuances of its usage. When stand-up comedy began to surface in the United States, for example, in the United Kingdom, basic forms of stand-up comedy had already emerged independently without direct connections.

In the United Kingdom, stand-up comedy emerged from classical music stages in the 19th century. Unlike in America, in the UK, stand-up comedy was formally presented to audiences, with

performers donning smart attire and appearing during music performances, delivered with a brisk tempo in the intervals between songs or dances (Zoglin, 2023).

In the 1950s, as stand-up comedy made a fresh entrance in America, it adopted a more sophisticated style across the pond in the United Kingdom. This transformation was fueled by the emergence of what Oxford and Cambridge Universities termed the "tradition of satirical college revues." Nevertheless, on the streets of the UK, stand-up comedy maintained its gritty appeal, catering to the working class with humor that could be raw, racially insensitive, and occasionally dabble in sexual stereotypes.

As time went on, stand-up comedy found its way onto popular TV talk shows like *The Comedians*, hosted by an Irish immigrant named Dave Allen. On his show, Allen would confidently take the stage with a cigarette in one hand and a drink in the other, fearlessly sharing his thoughts on the Roman Catholic Church, which he found hypocritical (Zoglin, 2023).

The historical context of stand-up comedy using humor to critique or voice concerns about higher authorities, as exemplified by figures like Dave Allen, echoes the points made by Frances Leeson in her thesis article titled *The Funniest Woman in the World: Jackie 'Moms' Mabley and Redefining Political Activism in the Modern Black Freedom*.

“As an improv comedian, I have witnessed the power of humor to engage, measure, control, and convert the cultural assumptions of an audience. Jokes can hold people’s attention longer than a rant and the guise of humor allows a comedian to speak “truth” to an audience about loaded topics without generating animosity. With humor and unexpected punch lines, comedians can point to incongruities in the world, highlight and critique cultural norms of

a society, and upset audience members' preconceptions " (Leeson, 2014).

Leeson witnessed how comedy possesses the power to control, gauge, engage, and challenge societal assumptions. He firmly believed that comedy could highlight the world's incongruities by critiquing them while remaining enjoyable due to its knack for subverting audience expectations, also known as "the punchline".

In the past, stand-up comedy was used to mock the lower classes through racial and sexual derogatory humor. However, since the 1950s, stand-up comedy has been a tool to critique religious authorities. Moving into the 1970s, Jackie Mabley, an African American woman, utilized stand-up comedy, as Leeson wrote, to share her experiences of racism and then laugh at those experiences alongside her audience.

This note essentially shows that stand-up comedy has been employed to address issues of oppression that society tends to overlook because many people consider such oppression as ordinary, thus normalizing it. Stand-up comedy has become a platform to bring forth new narratives so that this oppression is no longer ignored and can be discussed once more (Chattoo, 2019) Brodie calls stand-up comedy "a vulgar art", which is about someone standing in front of a group of people, talking directly to them, and trying to make them laugh. Stand-up comedy is a collaborative act between the comedian and the audience, a combination of interpersonal communication, artistic and performance (Brodie, 2014). In its development, Sophie Quirk introduced the term "alternative comedy" for stand-up comedy performances (Quirk, 2018).

In Indonesia, stand-up comedy emerged when Ramon Papan promoted this art form through his café, Comedy Café, on Bangka I Street, Kemang, South

Jakarta, in 1997, featuring comedy performances by the late Taufik Savalas, who is regarded as a pioneer of stand-up comedy in Indonesia (Sihombing, Rahma Fajri, Divia Sonali, and Lestari, 2023).

Actually, way before that, Ramon Papan and Harry de Fretes once organized a stand-up comedy competition at Boim Café in 1992. In this competition, participants were required to share life experiences from a comedic perspective. Unfortunately, their efforts didn't yield results, and stand-up comedy was still not popular as a new form of art in Indonesia.

However, stand-up comedy in Indonesia eventually gained its popularity in 2011 when Pandji Pragiwaksono, Raditya Dika, Isman H. Suryaman, Ryan Adriandhy, and Ernest Prakasa hosted an event called "#Standupnite" at Ramon Papan's Comedy Café on July 13, 2011. Thanks to Ernest Prakasa, performances by Pandji Pragiwaksono and Raditya Dika were recorded on a handheld camera and uploaded to YouTube. Since the release of those videos, stand-up comedy started becoming widely recognized in Indonesia (Dika, 2019).

From there, the Indonesian Stand-up Comedy Community (called Stand Up Indo) was born, initiated by Pandji Pragiwaksono, Raditya Dika, Isman H. Suryaman, Ryan Adriandhy, and Ernest Prakasa. While they weren't the pioneers of stand-up comedy in Indonesia, these five individuals played a significant role in popularizing it, especially when they convinced Kompas TV to launch the first stand-up comedy competition titled "SUCI KOMPAS TV" in 2011.

One of the alumni of the stand-up comedy competition on Kompas TV was Boris Bokir, whose material is the focus of this research. Initially, Boris participated in the SUCI 2 competition in 2012 on Kompas TV and was known for his persona as a public minivan driver. Boris often used a

small towel draped over his shoulder to support this persona.

However, Boris didn't maintain his minivan driver persona when he appeared on the SOMASI program on Deddy Corbuzier's YouTube channel in 2022. Instead, Boris adopted the persona of a Protestant Christian, discussing his experiences in interacting with followers of Islam in Indonesia.

Similarly, Priska Baru Segu also appeared on SOMASI in 2022, portraying herself as a Catholic while discussing Islam. Unlike Boris Bokir, Priska had always presented herself as a Catholic from the beginning. Alissa Wahid even shared a testimony about Priska dating back to 2018, highlighting her consistent persona.

“Priska, komedian muda asal Nusa Tenggara Timur, mengingatkan kita untuk tidak terjebak pada asumsi-asumsi dan simbol-simbol melalui kisahnya sebagai perempuan Nasrani berkalung salib yang bekerja di sebuah toko hijab,” (Wahid, 2018).

“Priska, a young comedian from Nusa Tenggara Timur, reminds us not to get caught up in assumptions and symbols through her story as a Christian woman wearing a cross necklace while working at a hijab store,” (Wahid, 2018).

Both comedians tackled the topic of how Islam is represented on the SOMASI program on Deddy Corbuzier's YouTube channel. This program provides a platform for local comedians to discuss potentially risky subjects, often referred to as "tepi jurang" material. In other words, it's content that carries the highest risk of offending more dominant groups, such as the government, authorities, public figures, or specific religions. In the context of Boris and Priska's material, the "other group" at

risk of being offended by their content is the Muslim community in Indonesia.

Regarding sensitivity in Indonesia, Nina Setyaningsih and Anisa Larassati, in their article titled "Standing Up For Speaking Up: Stand-Up Comedy in the Indonesian Context," mention that some comedians in the country are bold enough to address sensitive issues, particularly those related to religion, especially Islam, which holds a dominant position in Indonesia (Setyaningsih and Larassati, 2023).

Compared to politics and ethnicity, religion is undoubtedly more sensitive. Some stand-up comedians who use religion as their source of jokes have received a lot of backlash from the fundamentalist (Setyaningsih and Larassati, 2023).

One of the instances that brought the issue of comedians and religious topics into the spotlight was when Joshua Suherman performed on the Majelis Lucu Indonesia (MLI) YouTube channel in 2018. This case was part of an ongoing series of events following the controversy involving Basuki Tjahaja Purnama (Ahok), who was charged with blasphemy ahead of the 2017 Jakarta gubernatorial election (Faiz, 2018). At that time, sectarianism and racism were widely used during the campaign, contributing to increasing polarization in Indonesian society (Lim, 2017). Blasphemy is a serious problem in Indonesia and has long been the concern of several scholars (Crouch, 2012; Hasan, 2017; Telle, 2018; Tyson, 2021).

Joshua's controversial material was about a roasting session targeting Cherly, a former member of the girl group Cherrybelle. To Joshua, at that time, it didn't make sense that Cherly was less popular than Anisa, because Anisa wasn't significantly superior to Cherly.

"Gue mikir kenapa Anisa selalu unggul dari pada Cherly. Ah, sekarang gue ketemu jawabannya. Makanya Che (Cherly), Islam."

"I used to wonder why Anisa always seemed to outshine Cherly. Ah, I've finally figured it out. That's why Che (Cherly), Islam (Cherly should also be Muslim like Anisa)."

Joshua's material didn't just stay as jokes; it became a serious issue because it offended some Muslims. The Joshua case wasn't just limited to social media outrage; it even led to a legal complaint filed by Forum Umat Islam Bersatu (FUIB) on January 9, 2018. Although the police didn't take action, comedy material touching on religion gained momentum in 2018. The pinnacle of religious issues with comedians reached its peak with Coki Pardede and Tretan Muslim when they parodied a cooking show involving pork and curry in 2018. Both of them not only faced legal action but also received death threats (Setyaningsih and Larassati, 2023).

Aside from the ongoing controversies, the Coki and Tretan cases have, on the other hand, pushed stand-up comedy in Indonesia to finally tackle sensitive religious issues. This gave rise to the term "dark jokes" in the Indonesian comedy scene, referring to stand-up comedy material that could risk offending people. This buzz was later met with the emergence of SOMASI, a platform for comedians to deliver their edgy dark jokes.

Interestingly, even though Boris and Priska delve into fairly sensitive territory, namely religion, in SOMASI, the material presented by them sheds light on how Islam has been represented all along. Instead of targeting the majority group (in this case, Muslims in Indonesia), the comedians' material opens the eyes of the public to how Islam has been perceived by minorities in a humorous and relatable way.

To illustrate this representation of Islam, this research will employ the theory of critical discourse analysis proposed by Teun A. van Dijk. This theory emphasizes that discourse analysis isn't just about dissecting the text itself but also about depicting how the text is produced and the social context in which it exists (Eriyanto, 2015). Representation comes from the word "represent" which means to represent or "means" or something that symbolizes something (Dianiya, 2020). Representation is also closely related to cultural signs and images, which have reciprocal signification, so they can clarify reality (Gama, 2019). Representation theory sees that meaning is constructed through language and exchanged between group members in a culture. Representation connects concepts in our minds by using language that allows us to interpret real objects, people, events, and the imagined world of unreal objects, people, things and events. There is a meaning process that depends on our background knowledge and understanding of a sign (Hall, 2003).

In the realm of text analysis, this research delves into three layers of comedy material by Boris and Priska. First, we explore the big picture, which is the overall meaning of their comedic discourse. We'll uncover the themes they tackle in their stand-up routines. Then, we'll move on to the next level, the superstructure, where we'll dissect the framework of their comedy. This will shed light on how the material is structured and the key elements within Boris and Priska's routines. Finally, we'll dive into the nitty-gritty, the microstructure, which involves examining words, sentences, sub-sentences, and other finer details in their material.

Now, it's worth noting that this research won't dig into the social cognition aspect, which delves into the text production process. Instead, we'll directly link the text dimensions to the social context embedded in Boris and Priska's

material. The reason behind this approach is that our research is primarily based on virtual observations, without conducting interviews.

Several studies have been conducted on stand-up comedy in Indonesia by various researchers. Among them are Nina Setyaningsih and Anisa Larassati, who explored stand-up comedy in Indonesia as a medium for expressing political opinions. Some Indonesian comedians have tackled issues related to discrimination, ethnic stereotypes, and religion.

For instance, Ernest Prakasa addressed ethnic issues (Chinese-Indonesians); Joshua Suherman, Tretan Muslim, and Coki Pardede discussed religious topics, while Arie Kriting and Abdur Arsyad voiced concerns about discrimination in Eastern Indonesia. In conclusion, Setyaningsih and Larassati found that stand-up comedy has the power to "punch," not just entertain. It can be a tool to challenge inequality and those in positions of power (Setyaningsih and Larassati, 2023).

Research by Lukman Hakim and Eka Anjani supports the idea that comedians are also critics. They examined the stand-up comedy material of Mamat Alkatiri about Papua. According to Mamat, resolving the Papua conflict shouldn't involve violence or military operations but should focus on opening up dialogue and embracing a humanistic approach (Hakim and Anjani, 2022). Similarly, Lisma Meilia Wijayanti delves into Abdur Arsyad's stand-up comedy material, which includes plenty of critiques, one of which is aimed at bureaucratic culture (Wijayanti, 2022).

A critical approach like this, especially from those hailing from East Indonesia, has also been explored by Lambok Hermanto Sihombing. In his research, Sihombing delved into the stand-up comedy material of Mamat Alkatiri, Abdur Arsyad, and Arie Kriting,

concluding that they incorporated elements of satire to voice concerns about the uneven development by the Indonesian Government. According to these three comedians, the government's infrastructure development hasn't reached the Eastern regions of Indonesia (Sihombing, 2022).

As a comparison, religious issues have also been an intriguing theme in Nigerian stand-up comedy. Adekunle's research highlights how stand-up comedy serves as a platform for critique, including criticism of religion. He studied two Nigerian comedians, Gordons and I Go Dye. According to him, comedians play the role of "gatekeepers", observers, and social critics, all conveyed through the humor they share on stage (Adekunle, 2022).

Over time, stand-up comedy in Indonesia has evolved beyond just being a form of humor and critique. It has become a popular culture and a new creative business aimed at the younger generation. The number of comedians has been on the rise, along with the growth of stand-up comedy communities and competitions. This expansion is further bolstered by television stations featuring stand-up comedy programs and the increasing influence of digital media platforms like YouTube (Sihombing et al., 2023).

To achieve the goals of this research, we'll follow three methodological steps. First, we'll gather data related to the texts. Then, we'll dive into the texts using discourse analysis. Finally, we'll analyze the texts within their social context, particularly in how Islam is portrayed by Boris Bokir and Priska Baru Segu in their stand-up comedy material.

We use critical discourse analysis because it helps us understand how minority groups, which are often vulnerable to the majority, are represented. In this case, the majority group consists of Muslims in Indonesia, while the minority group includes those who practice religions other than Islam in Indonesia. These groups are

the ones reflected in the personas of Boris Bokir and Priska Baru Segu.

With this approach in mind, the main focus of this research is expected to answer the question: How is Islam represented by Priska Baru Segu (a

Catholic comedian) and Boris Bokir (a Protestant Christian comedian) in their stand-up comedy on the SOMASI YouTube channel hosted by Deddy Corbuzier?.

METHODOLOGY

This research aims to examine how Islam is portrayed in the stand-up comedy routines of Boris Bokir and Priska Baru Segu on the SOMASI program, which airs on Deddy Corbuzier's YouTube channel. We'll be using a method called Critical Discourse Analysis (CDA), developed by Teun A. van Dijk.

Teun A. van Dijk calls it "critical discourse studies" because it's not just about critical analysis; it also involves critical theories and their practical applications. Critical discourse studies take a perspective that involves various fields of

study, such as discourse analysis, psychology, history, social sciences, and linguistics (Haryatmoko, 2017).

One key difference between regular discourse analysis and critical discourse analysis lies in looking beyond the text itself. Critical discourse analysis delves into how the text is connected to the social context in which it originated. However, in this research, we'll start by analyzing the text itself, using a framework like the one below before moving towards a critical discourse analysis.

Table 1. Teun A. van Dijk's Text Analysis Framework

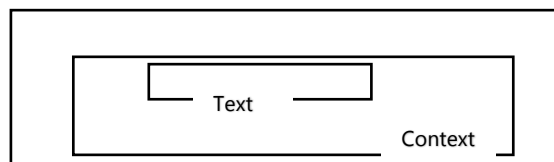
Structure	The Observed Part	Element
Macrostructure	Theme The main ideas in Boris and Priska's stand-up comedy material.	Topics.
Superstructure	Scheme How the parts and sequence of discourse are in Boris and Priska's stand-up comedy material.	Scheme.
Microstructure	Semantics The messages they want to convey in Boris and Priska's stand-up comedy material.	Background, Details, Assumptions, Nominalization.
	Syntax How sentences (their form and arrangement) are chosen in Boris and	Sentence structure, coherence, pronouns.

	Priska's stand-up comedy	
	Stylistic The choice of words used in Boris and Priska's stand-up comedy material.	Lexicon.
	Rhetorical How and in what ways Boris and Priska emphasize their stand-up comedy material?	Visuals, metaphors, expressions.

Source: Haryatmoko, 2017

According to Teun A. van Dijk, critical discourse analysis isn't just about examining the text. Therefore, after analyzing the text, this research needs to go further and look at the thoughts and social context behind that text. This way, we can describe Van Dijk's research framework and methods like this:

Picture 1. CDA Method Chart Teun A. van Dijk.



Social Cognition

Source: Haryatmoko, 2017

However, for this research, we'll only be using two aspects of Teun A. van Dijk's theory: text and social context. We won't delve into the social cognition aspect because the data collection method for this study involves virtual observation, not interviews with the text producers.

The data for this research was gathered through virtual observation of uploads from the SOMASI program on Deddy Corbuzier's YouTube channel. The stand-up comedy data from Boris Bokir was uploaded on January 16, 2022, while the data for Priska Baru Segu's stand-up comedy was uploaded on April 17, 2022. From the data collected through virtual observation, this research has yielded findings as presented below.

RESULT AND DISCUSSION

Macrostructure of Boris Bokir and Priska Baru Segu's Stand-up Comedy Material

The main idea behind Boris Bokir and Priska Baru Segu's stand-up comedy material on Deddy Corbuzier's SOMASI channel is a glimpse into the lives of religious minorities amidst the predominantly Islamic society in Indonesia.

According to data from Kementerian Dalam Negeri (Kemendagri) in 2022, Indonesia has a population of approximately 277.75 million people. Among them, Muslims make up the majority, with about 241.7 million people (87.02% of the total population). This is followed by Christians with 20.65 million

people (7.43%), Catholics with 8.5 million people (3.06%), Hindus with 4.69 million people (1.69%), Buddhists with 2.02 million people (0.73%), Confucians with 74 thousand people (0.03%), and 117 thousand adherents of various belief systems (0.04%) (Rizaty, 2023).

During that open mic event, Boris Bokir's persona represented a Protestant Christian, while Priska Baru Segu's persona portrayed a Catholic. These personas actually give us a big theme to explore, especially in the statements made by Boris Bokir and Priska Baru Segu.

"Gua kebetulan hidup di Bandung, itu sebagai Batak-Kristen, berarti kalau di Bandung itu minoritas. Di kompleks yang mayoritas beragama Islam".
(Boris Bokir).

"Perkenalkan saya Priska Baru Segu, dan saya Katolik Garis Keras. Buat yang belum tahu, Katolik itu agama".
(Priska Baru Segu).

Translation:

I happen to live in Bandung, and being a Batak Christian here means I'm in the minority. In my neighborhood, most people are Muslims. (Boris Bokir).

Hi, I'm Priska Baru Segu, and I'm a radical Catholic. For those who don't know, Catholicism is a religion. (Priska Baru Segu).

The themes or big-picture structure of this stand-up comedy material show how Boris Bokir's highlights the fact that Batak Christians in Bandung are a minority and vulnerable. Boris's statement is something that most people already know, but he emphasizes it as if it's a new revelation, creating a humorous effect while also reinforcing his life background.

Similarly, Priska Baru Segu also states the obvious. Right from the

beginning, Priska says, "Catholicism is a religion." Besides aiming for a shock effect, this statement can also be seen as a subtle dig at those who don't appreciate Catholicism as a religion. It's the intention and purpose behind it that adds humor for the audience listening to it.

Superstructure of Boris Bokir and Priska Baru Segu's Stand-up Comedy Material

Boris Bokir's material mostly revolves around his personal experiences, using storytelling techniques. If we break down Boris Bokir's material into simpler parts, it can be divided into seven (7) sequential sections.

First, it's about road closures, which might seem normal and understandable when done by the majority community (in this case, Islam). However, Boris disagrees when it comes to the closure of churches. He finds it unreasonable because churches are typically used only once a week, so it shouldn't be too disruptive.

"Orang kalau lewat, jalannya lagi dipakai jumatan. Ya udah tinggal muter aja. Pakai jalan lain. Enggak usah misuh-misuh, "Heeh, gara-gara ini jadi harus muter nih," gitu.

"Ada orang mau bangun gereja ya udah jangan dibubarin. Orang cuma seminggu sekali (ibadahnya). Itu juga berisiknya indoor gitu. Enggak keluar-keluar. Ya udah, tinggal hargai aja. Ya udah. Memang ada eventnya seminggu sekali, weekly. Kayak orang jumatan. Weekly doang. Jalannya ditutup tu cuma di hari jumat siang. Udah sesimpel itu". (Boris Bokir).

Translation:

When people are passing by and the road is closed for Friday prayers (for muslims), just take a little detour. Use another route. No need to grumble like,

"Oh, now I have to go around because of this."

"If someone wants to build a church, just let them. They only have their services once a week. And it's not noisy; it's indoors. They don't disturb anyone outside. So, just show some understanding. It's just a weekly event, like Friday prayers. The road is only closed on Friday afternoon. It's that simple". (Boris Bokir).

Secondly, let's talk about Boris Bokir's identity as a Christian and a Batak. This second angle shows how Boris, who comes from Batak heritage and practices Christianity, navigates his position as a minority in the Sundanese community, which is predominantly Muslim.

"Gua kebetulan hidup di Bandung, itu sebagai Batak-Kristen, berarti kalau di Bandung itu minoritas. Di kompleks yang mayoritas beragama Islam. Depan rumah itu adalah lapangan bola, dan di sebelah lapangan bola ada masjid.

Namanya Masjid Al-Ikhlas. Sampai tahu (saya), padahal enggak harus tahu tuh. Karena tiap hari lewat ya kan?" (Boris Bokir).

Translation:

"I happen to live in Bandung, and being a Batak Christian here means I'm in the minority. In my neighborhood, most people are Muslims. Right in front of my house, there's a football field, and next to it, there's a mosque.

It's called the Al-Ikhlas Mosque. I found out the name without even trying to. You know why? Because I pass by it every day!" (Boris Bokir).

Thirdly, Boris Bokir shares his school experience. He tells us that, regardless of the students' religious backgrounds, the school only offered Islamic religious education. This emphasize the point of Boris's position from the previous premises, where, apart from being in the minority at home, he also found himself in the minority at school.

“Karena waktu itu statusnya di sekolah itu disamakan. Jadi kita mau Kristen, mau Hindu, Buddha, Konghucu, semua pelajarannya (agama) sama, agama Islam.

Dalam kelas itu yang Kristen saya doang. Sendiri. Iya, dong. SD Negeri. Kristen, jarang ada yang banyak”. (Boris Bokir).

Translation:

“Back in those days, my school had a "status disamakan" policy. Whether you were a Christian, Hindu, Buddhist, or Confucian, we all studied the same thing: Islam”.

“In my class, I was the only Christian. Yep, all by myself. It was an elementary public school, and there weren't many Christian students around”. (Boris Bokir)”.

Fourthly, Boris Bokir shares a story from his school days when he felt a bit left out among his friends who practiced Islam because the only subject available at his school was "Pendidikan Agama Islam" or Islamic Religious Education.

“Sebagai anak SD yang normal dan malas belajar, pasti saya milih di luar dong. ‘Pak Yunus sudah ah, saya enggak mau di dalam kelas, saya mau di luar aja, mau main-main aja.”

“Keluar, set. Lima menit nyaman. Masuk menit ke-15, kok kayak orang goblok ya.”

“Orang-orang pada belajar di dalam kelas semua, gua doang ini yang di luar sendiri. Kan jadi enggak ada temen mainnya juga, ngapain juga di luar gitu?” (Boris Bokir).

Translation:

“As a typical elementary school kid who was lazy to study, I definitely chose to stay outside. "Mr. Yunus, that's it, I don't want to be inside the classroom, I just want to be outside, playing around.”

Outside, all good. Comfortable for about five minutes. But as I hit the 15-minute mark, I started feeling a bit foolish.

Everyone else was studying inside the classroom, and here I was, all by myself outside. I didn't even have any friends to play with, so what was the point of staying outside like that? (Boris Bokir).

Fifth, it's all about Boris Bokir's story of having to adapt to “Pendidikan Agama Islam” or Islamic Religious Education classes, even though he wasn't required to attend. Boris joined in just so he wouldn't feel left out among his friends. The issue arose when, during that time, Boris Bokir was studying Islam, but during exams, he still had to take tests for the Christian Religious Education subject.

*“Bagi-bagi-bagi-bagi lembar soal, yang lain kan kertas warna abu-abu kayak kertas daur ulang gitu. (Lembar) saya kok dari amplop soalnya? ...
... kok HKBP? Gereja gua dong ini.*

“Buka soalnya, set. ...

"Lho, kok gini mainnya?"

"Tadi dibilang di awal status disamakan, ujiannya kenapa Kristen?"
(Boris Bokir).

Translation:

Handing out exam papers, some of them are on grayish recycled paper, like eco-friendly paper or something. Why my exam papers from an envelope?...
...and why is it the HKBP? This is my church.

Let's open the exam, shall we?...

Wait, why is it like this?

They said at the beginning that the status was "disamakan" policy (so I have to study Islam), so why is the exam about Christianity? (Boris Bokir).

Sixth, Boris Bokir shared a story about his exam experience, where he unexpectedly found himself excelling in questions related to Islamic studies compared to Christian studies. His proficiency even left his Muslim friends surprised.

(Acep bertanya), "Doa yang hanya bisa dibacakan saat salat subuh?"

(Boris jawab), "Qunut, Cep."

Acep dengan singkat jelas padat, mengernyitkan dahi. "Haaah?"

Ya gua juga kalau jadi Acep, wajar sih. Masa percaya sama kafir? (Boris Bokir).

Translation:

Acep asked, "Which prayer can only be recited during the dawn prayer?"

Boris replied, "Qunut, Cep."

Acep, looking puzzled, furrowed his brow. "Haaah?"

Well, if I were Acep, I'd be skeptical too. Who believes in infidels? (Boris Bokir).

Lastly, Boris Bokir wrapped up his performance with a witty punchline, gently poking fun at Deddy Corbuzier's highly publicized conversion from Christianity to Islam. Boris slipped this jest into a story about his struggles with a Christian religious exam, where he humorously admitted he didn't know the right answers.

Aduh, ini belum diisi. Siapakah murid Tuhan Yesus yang berkhianat?

Deddy Corbuzier. (Boris Bokir).

Translation:

Oh dear, there's one exam question left unanswered. Who was the disciple of Jesus who betrayed him?

It's Deddy Corbuzier. (Boris Bokir).

On the flip side, Priska Baru Segu generally doesn't employ storytelling techniques like Boris Bokir does in his stand-up comedy performances. Priska presents separate premises from start to finish. If we break it down schematically, Priska's material can be divided into eight (8) sections.

First, Priska begins with an introduction of herself and introduces Catholicism as a religion to set up a punchline in the opening. In this section, Priska also mentions that Catholics worship in churches. This statement is meant to highlight the frequent church closures due to licensing issues.

Perkenalkan saya Priska Baru Segu dan saya Katolik Garis Keras. Buat yang belum tahu, Katolik itu agama.

Agama yang jumlah sekolahnya lebih banyak daripada rumah ibadahnya.

Buat yang belum tahu, orang Katolik itu ibadahnya di gereja ya. Gereja tahu ya? Bangunan yang sering disegel karena alasan perizinan. (Priska Baru Segu).

Translation:

Hi, I'm Priska Baru Segu, and I'm a radical Catholic. For those who don't know, Catholicism is a religion. A religion that has more schools than places of worship.

For those who aren't familiar, Catholics attend church for their religious services. You know church, right? Frequently sealed buildings for permit reasons. (Priska Baru Segu).

Secondly, continuing from our earlier point, Priska discusses the politicization of religion within religious-based schools. There, some aspiring officials campaign using their majority identity (Islamic identity) while downplaying their minority background (having attended Catholic schools). In this section, Priska delves into the issue of religious politicization.

Sebelum memulai karier di politik, sekolah dah di sekolah Katolik. Cari ilmu di sekolah Katolik, baru kalau mau cari suara... bebas! (Priska Baru Segu).

Translation:

Before diving into politics, they got their education in Catholic schools. It's like, first you go to a Catholic school to gain knowledge, and only then, if you want to win votes... you're free to go! (Priska Baru Segu).

Priska's material includes a nod to the respect shown towards the religious practices of minorities. In a humorous twist, she points out that in 2022, the Easter fasting period coincided with the Islamic holy month of Ramadan. Priska playfully teases that this time her religious observance is also being supervised by the majority religious community.

...akhirnya saya biasa berpuasa sambal nontonin warung makan digrebek. Biasanya saya nggak pernah ngerasain kayak gitu. Kita puasanya hening-hening aja nggak ada yang heboh.

Baru tahun ini kita puasa sesuai SOP. Ini baru puasa yang SNI banget. (Priska Baru Segu).

Translation:

...finally, I used to fast while watching food stalls get raided. It's something I never really experienced before. Our fasting used to be quiet, without any fuss.

But this year, we're fasting according to the standard operating procedure. This is like the Indonesian National Standards-certified fasting. (Priska Baru Segu).

Fourthly, Priska shares her experience working at a hijab store. Despite being a Catholic that selling Islamic religious media content, Priska admits to maintaining professionalism in her job. Whenever new hijab products arrive at the store, Priska is the first to try them on. This carries a subtle jab, suggesting that even though she regularly dons attire from a different faith, it doesn't necessarily sway her faithfulness.

Saya kerja sangat-sangat profesional. Terbukti, kalau ada jilbab model baru

masuk toko, saya adalah orang pertama yang mencobanya. (Priska Baru Segu).

Translation:

I take my job very seriously. In fact, when there's a new style of hijab in the store, I'm the first one to give it a try. (Priska Baru Segu).

Fifthly, Priska's identity as a hijab store attendant led to her being questioned about ways to enhance religious piety from an Islamic perspective. This was Priska's way of poking fun at the labels of piety that arise due to attributions or job professions.

Nanti sambil dia keliling sambil nanya terus: mbak ini harganya berapa ya? Mbak ini cara makainya gimana sih? Mbak muka kayak gini cocoknya pakai jilbab model apa? Mbak caranya istiqomah gimana?

Astaghfirullah, saya ini cuma pramuniaga lho, bukan ustazah. (Priska Baru Segu).

Translation:

Later on, as he wandered around, he kept asking questions like: "Excuse me, how much is this?" "How do you use this?" "What kind of hijab should someone with a face like mine wear?" "How do you stay consistent?"

Astaghfirullah, I'm just a salesperson, not a religious teacher! (Priska Baru Segu).

Sixth, Priska brings up the issue of saying "Selamat Hari Lebaran" (Happy Eid), which she considers perfectly normal, even though she often hears about prohibitions on saying "Selamat Hari Natal" (Merry Christmas). Priska simply

wants to highlight that the different approaches to responding to the religious holidays of others only exist in Indonesia.

Saya ke gereja tiap lebaran. Saya berdoa meminta agar diberi kekuatan dan keikhlasan untuk mengucapkan selamat lebaran kepada orang-orang yang tidak mengucapkan selamat natal kepada saya. (Priska Baru Segu).

Translation:

I go to church every Eid. I pray for the strength and sincerity to wish a joyful Eid to those who don't wish me a Merry Christmas. (Priska Baru Segu).

Seventhly, Priska suggests that in Indonesia, the religious obligations of the majority often end up becoming the responsibility of religious minorities. She conveys this idea through premises such as the following sentence.

Sejak saya kerja di toko hijab saya merasa urusan aurat umat Islam itu tanggung jawab saya. Kalau lihat perempuan muslim banyak tidak pakai hijab saya bertanya, saya kurang kasih diskon atau gimana. (Priska Baru Segu).

Translation:

Since I've been working at a hijab store, I've felt a sense of responsibility when it comes to the modesty of Muslim individuals. When I see Muslim women not wearing hijabs, I wonder if I should give them a discount or something. (Priska Baru Segu).

Lastly, Priska concludes her act with a clever punchline, playfully critiquing the pervasive issue of religious politicization. This moment serves as the pinnacle of Priska's satire against the manipulation of religious symbols often

employed by hypocrites in the political arena.

Babi itu dimasak apa saja enak. Yang tidak enak suma satu: kalau babi digoreng. Digoreng jadi isu SARA dalam politik. (Priska Baru Segu).

Translation:

Pork can be cooked in many delicious ways. But there's one way that's never tasty: when politics fries the pork. It's when politics is used to stir up issues related to ethnicity, religion, race, and social groups. (Priska Baru Segu).

Stand-up comedy, as performed by Boris Bokir and Priska Baru Segu, is believed to address sensitive topics. This aligns with the views of Timler and Villaca, who assert that stand-up comedy can bring sensitive topics into the public domain (Timler and Villaca, 2021). On the other hand, Boris Bokir and Priska Baru Segu's approach in their stand-up comedy material also emphasizes the concept of mimicry as defined by Homi J. Bhabha. They both pretend to support the beliefs or activities of the Muslim community to articulate their voices as minorities. This mirrors Ibukun Filani's research on how stand-up comedy in Nigeria uses mimicry to criticize the majority group (Filani, 2016).

Stand-up comedy has shown its ability to break through discriminatory boundaries, as exemplified by Dalit Stand-up Comedy in India, a form of creative resistance by comedians against caste discrimination (Ambade, 2023). This illustrates that the development of stand-up comedy in India can be further explored through the existing comedy material and techniques (Sarkar and Siraj, 2022). Additionally, female stand-up comedians like Priska Baru Segu have been studied by S. Katherine Cooper to understand how

audiences react to their comedy (women's comedy). This research examines whether the audience laughs at female perspectives or laughs along with them (Cooper, 2019).

Social Context: Representation of Islamic Hegemony

In this section, we delve into the social context analysis through micro-structures in the stand-up comedy material of Boris Bokir and Priska Baru Segu. We'll pick out some specific elements from Boris and Priska's texts and examine them within the social context to explain why their discourses or texts came to be. Additionally, we'll explore how Islam is represented in Boris and Priska's stand-up comedy material. In the first part, both Boris and Priska Baru Segu shed light on cases of church closures or sealings.

Ada orang mau bangun gereja ya udah jangan dibubarin. Orang cuma seminggu sekali (ibadahnya). Itu juga berisiknya indoor gitu. Enggak keluar-keluar. (Boris Bokir).

Gereja tahu ya? Bangunan yang sering disegel karena alasan perizinan. (Priska Baru Segu).

Translation:

If someone wants to build a church, just let them. They only have their services once a week. And it's not noisy; it's indoors. They don't disturb anyone outside. (Boris Bokir).

You know church, right? **Frequently sealed buildings for permit reasons.** (Priska Baru Segu).

Boris draws a comparison between the freedom of Muslims to practice their religion in public spaces, which is in contrast to Christians like himself. This suggests that if Christian folks like him can tolerate the closure of roads for the sake of

other religions' worship, why is it difficult for Christians like him when it comes to establishing places of worship?

On the other hand, Priska Baru Segu uses satire, mentioning that as a Catholic, she needs to inform the public that Catholics worship in churches. Priska also quips that churches being frequently sealed due to permit issues has become something ordinary and expected. She even uses the phrase "frequently sealed buildings" as a substitute for churches.

The social context of these comedians' statements sheds light on the prevalent issue of church closures and sealings in Indonesia. Research from the Setara Institute indicates that in 2022, there were 50 places of worship in Indonesia that faced disturbances. Among these cases, churches were the most frequently targeted for intimidation. The Setara Institute also notes that the majority of victims in these specific cases are Protestant Christians (Wardah, 2023).

According to data from the Setara Institute, there were 199 cases of harassment against Christians in Indonesia from 2007 to 2018. This intimidation ranged from the sealing of churches to acts of violence against Christian believers by members of the community (Wijaya, 2019).

Semantically, it's the social context that sets the stage for Boris Bokir and Priska Baru Segu when they kick off their stand-up comedy routines on the SOMASI program. Beyond just aiming for laughter, these witty jabs (marked with "bold") carry a critical edge aimed at the dominant group—in this case, the Muslim community.

In Van Dijk's explanation, this analysis of the social context has two key points: power and access. Van Dijk defines power as the possession held by one group (or its members) to control another group. This power often relates to valuable resources like money, status, and knowledge. In addition to direct and

physical control, this control can also be exerted persuasively. It involves actions that indirectly influence mental conditions, such as beliefs, attitudes, and knowledge (Eriyanto, 2015).

In the social context of Boris Bokir and Priska Baru Segu, this power dynamic takes the form of the dominant group, closing churches on the vulnerable group (represented by Boris and Priska). Priska even mentions that this power isn't just limited to sealing off churches but also extends to raids on restaurants during Ramadan.

*Saya sebagai orang Katolik seneng banget lho. Tahun ini beda puasanya. Karena setelah sekian lama, **akhirnya saya biasa berpuasa sambal nontonin warung makan digerebek.***

Biasanya saya nggak pernah ngerasain kayak gitu. Kita puasanya hening-hening aja nggak ada yang heboh.

Baru tahun ini kita puasa sesuai SOP. Ini baru puasa yang SNI banget. (Priska Baru Segu).

Translation:

As a Catholic, I'm really happy this year. The fasting experience is different. After all these years, **finally, I used to fast while watching food stalls get raided.**

It's something I never really experienced before. Our fasting used to be quiet, without any fuss.

But this year, we're fasting according to the standard operating procedure. This is like the Indonesian National Standards-certified fasting. (Priska Baru Segu).

In 2022, Priska explained that as a Catholic, she was fasting at the same time as Muslims. Priska was observing the

Lenten fast before Easter, while Muslims were fasting during Ramadan. This simultaneous period led Priska to make a playful remark about how the Catholic fasting seemed to be following the "Indonesian National Standard".

The closure of eateries that Priska talked about is still a social reality that persists to this day. For instance, on March 28, 2023, in Bogor, there were still instances of eateries being raided during Ramadan. What's interesting is that this action even received support from the Indonesian Ulema Council (MUI).

There was a clear statement from the Chairman of MUI (Majelis Ulama Indonesia) Bogor District, Ahmad Mukri Aji, at that time. "I urge the government to take strict action against eatery owners who dare to operate during daylight hours in the holy month of Ramadan," Ahmad said, as quoted from *tempo.co* (Muhtarom, 2023).

On April 13, 2023, in Banda Aceh, the City Civil Service Police Unit (Satpol PP) conducted a surprise raid on a food stall that was open during daylight hours in the month of Ramadan. What's interesting is that during the raid, the security officers also ended up confiscating rice, fish, cooking utensils, and a green three-kilogram gas cylinder as evidence (Fajri, 2023).

In that social context, it basically illustrates what Priska means by "puasa yang SNI banget" (Indonesian National Standard-certified fasting) where the raids on food stalls during Ramadan aren't just carried out by a group of people but are systematically conducted by state authorities. This makes it fair to say that this activity has reached a national standard.

Van Dijk's power dynamics also surface in Boris Bokir's stand-up comedy material when he talks about his elementary school days. Boris shares a story about how his school treated all religions the same with "status disamakan" policy, which

resulted in the school not providing teachers for subjects other than Islam.

Karena waktu itu statusnya di sekolah itu disamakan. Jadi kita mau Kristen, mau Hindu, Buddha, Konghucu, semua pelajarannya (agama) sama, agama Islam. (Boris Bokir).

Translation:

Back in those days, my school had a "status disamakan" policy. Whether you were a Christian, Hindu, Buddhist, or Confucian, we all studied the same thing: Islam.

Back in Boris's school days, he followed the 1994 Curriculum (Kurikulum 1994), which was during the era of the Orde Baru regime. You can tell this by tracing Boris's birth year to 1988. With a simple calculation, we can figure out that Boris was in the 4th grade of elementary school (most likely) around 1997, a year before the Reform Era (the collapse of Orde Baru regime) in Indonesia.

Boris's elementary school years coincided with a time when the Orde Baru regime education system promoted "uniformity" in thinking. During that time, students were burdened with uniform subject matter in all schools. Some negative aspects that emerged during this period included the loss of individuality and creative thinking, a decline in social sensitivity, and a lack of desire to speak up or comment (Safei and Hudaidah, 2020).

The lack of initiative meant that Boris also had no desire to question why, as a Christian, he had to take Islamic Religious Education classes, solely because the school couldn't provide teachers for other religions. Similarly, the social sensitivity of the Islamic Religious Education teachers at Boris's elementary school didn't seem to be bothered by students of different faiths. Nevertheless, on the flip side, this

standardization ultimately allowed Boris to understand Islam quite well.

This aligns with Van Dijk's view that power dynamics within discourse like this also affected Boris's mental state, where he was forced to adhere to the rules in place. The social reality that emerged was that Boris became knowledgeable about "qunut" and "tajwid" (aspects of Islamic prayer and recitation), but less knowledgeable about his own religion (Christianity).

Unlike Boris Bokir, Priska expressed her stand-up comedy material as a hijab store attendant. Before delving into her unique profession, Priska syntactically or in the order of her sentences, explained that she is a radical Catholic.

Sebagai Katolik Garis Keras, saya pernah kerja di toko hijab. Demi Allah. Di luar toko ada tulisan besar sekali: Pusat Fashion Hijab. Buka pintu, masuk toko yang sambut saya, perempuan berkalung salib. (Priska Baru Segu).

Translation:

As a radical Catholic, I once worked at a hijab store. Believe it or not. Outside the store, there was a huge sign that read: Hijab Fashion Center. When customers opened the door and entered the store, they were greeted by a woman wearing a cross necklace. (Priska Baru Segu).

The opening statement (mark with bold) is a satirical remark by Priska regarding the existence of radical groups operating under the guise of religion. While it is strongly suspected, the term is specifically used to target Hardcore or Radical Islam groups.

In a social context, this can be traced back to earlier times when religious radicalism first emerged during the Darul Islam/Indonesian Islamic Army (DI/TII)

and the Indonesian Islamic State (NII) movements in the 1950s. Referring to a more recent era not too far from today, this radical movement has gained momentum since the Reform Era in Indonesia, marked by the opening up of democratic avenues. This allowed people to form groups, associations, or alliances more freely.

Specifically, the political landscape in Indonesia over the past two decades has "contributed" to the growth of these radical groups, the majority of which do indeed come from the Muslim community. These groups advocate for ideas ranging from the implementation of Islamic law in Indonesia to trans-national ideologies with the slogan of an Islamic caliphate (*khilafah Islamiyah*) (Affandy, 2016).

If we delve deeper into why Priska uses this terminology, it becomes evident that the underlying social context is the presence of radicalism leading to acts of terrorism. It is strongly suspected that this premise is what Priska is subtly addressing. As a Catholic herself, Priska is undoubtedly aware that the Christian and Catholic communities have been among the most vulnerable groups to radical attacks culminating in terrorism in Indonesia over the past two decades.

From 2000 to 2021, acts of terrorism, specifically suicide bombings, have sadly targeted places of worship, particularly churches, in Indonesia. These incidents have occurred across various regions, including Pekanbaru, Medan, Mojokerto, Mataram, and more, where simultaneous bomb explosions struck 13 churches in the year 2000. The trend continued with the church bombings in Surabaya in 2018, culminating in the tragic bombing at Makassar Cathedral in 2021 (Putri, 2022).

In this social context, Priska illustrates the unsettling nature of a particular movement and immediately counters it with something completely contrasting. Sentences like these can be

seen as a form of resistance against radical groups that could potentially lead to acts of terror.

This form of resistance emerges by juxtaposing two opposing premises, namely a profession that is highly unlikely for a radical individual to engage in. On one hand, claiming to be a radical Catholic but working in a hijab store. Consequently, Priska's use of the term "Katolik Garis Keras" loses its weight because it contradicts the notion of being "hardcore" or extremely strict. Simultaneously, the ironic effect of this material serves as the punchline.

Furthermore, in addition to addressing power dynamics within the discourses in Priska Baru Segu's stand-up comedy material, Priska's content also touches upon the aspect of access, as per Van Dijk's concept, concerning access that influences discourse. In understanding the social context, Van Dijk emphasizes that access among societal groups is highly uneven, which can lead to biased perceptions and disparities in versions of the truth. According to Van Dijk, more elite groups have greater access to reach or control information, enabling them to dictate what appears to be right or wrong.

In this aspect, Priska Baru Segu's material also touches upon this issue, specifically concerning the politicization of religion, which arises from two distinct and separate premises. This occurs when Priska satirizes elite figures campaigning to garner support from the Islamic community while both of them are graduates of Catholic schools.

Saya iri dengan orang yang bukan Katolik tapi bisa sekolah di sekolah Katolik. Contoh kayak Pak Sandiaga Uno. Pak Sandi itu SMA-nya di sekolah Katolik lho. Kemarin pas jadi cawapres aja dia baru nyantri. Ada beritanya. Namanya orang mau cari ilmu

bebas dong, mau cari suara juga bebas. (Priska Baru Segu).

Translation:

I envy people who aren't Catholic but get to attend Catholic schools. Take Mr. Sandiaga Uno, for instance. **He actually went to a Catholic high school. Just recently, when he ran for vice president, he started attending an Islamic boarding school (pondok pesantren).** It made the news. It goes to show that people are free to seek knowledge wherever they want, and when it comes to winning votes, they're just as free. (Priska Baru Segu).

Priska Baru Segu's first target for satire was Sandiaga Uno during his campaign for Vice President in the 2019 Presidential Election. At that time, the social context was of great concern to Priska. It was clear that to get closer to the majority of votes (in this case, the Muslim community), one needed to go to great lengths to demonstrate their Islamic identity.

Another elite figure in Priska's crosshairs, aside from Sandiaga Uno, was Pandji Pragiwaksono, a comedian who had once been the spokesperson for Anies Baswedan during the 2017 Jakarta gubernatorial election.

Bang Pandji Pragiwaksono dulu juga sekolah di sekolah Katolik. Dan akhirnya? Jadi jubir Pak Anies. Hehe.

*Jadi, dari dua orang ini kita bisa memetik pelajaran. **Sebelum memulai karier di politik, sekolah dah di sekolah Katolik. Cari ilmu di sekolah Katolik, baru kalau mau cari suara... bebas!** (Priska Baru Segu).*

Translation:

You know, Bang Pandji Pragiwaksono also went to a Catholic school back in the day. And what happened next? Well, he became the spokesperson for Mr. Anies. Hehe.

So, we can draw a lesson from these two. **Before diving into politics, they got their education in Catholic schools. It's like, first you go to a Catholic school to gain knowledge, and only then, if you want to win votes... you're free to go!** (Priska Baru Segu).

Priska made a point of highlighting Pandji Pragiwaksono, even though they're fellow comedians, because the 2017 Jakarta gubernatorial election was seen as the most significant political event, particularly in terms of identity politics, especially religion. Given Pandji Pragiwaksono's alignment with Anies Baswedan's camp, Priska positioned him as someone who initially learned from a minority group (Catholic), but when the time came to reap benefits, Pandji chose to align with the majority (Islam).

This mirrors the approach taken by Sandiaga Uno, where if it's more advantageous to garner votes by showcasing an identity similar to the majority rather than the minority, the choice to align with the dominant group is the one that's made.

Through a social context analysis of the stand-up comedy material performed by Priska and Boris on Deddy Corbuzier's SOMASI YouTube channel, it becomes evident that their representation of Islam is a hegemonic one. This emerges from Boris and Priska's references to the closure of churches, the lack of access to Catholic education for Boris during his school years, and the politicization of religion that

consistently benefits the Islamic group, as pointed out by Priska.

CONCLUSION

Based on this analysis, this research draws the conclusion that the representation of Islam in the stand-up comedy material of Priska Baru Segu and Boris Bokir leans towards portraying Islam as hegemonic. This image becomes apparent in the dynamics between the majority group (Islam) and minorities in Indonesia. On several occasions, the dominance of the majority reinforces the hegemony of Islam. These nuances are subsequently depicted, both explicitly and subtly, by Priska and Boris in their comedic routines. This can be observed, for instance, in their stand-up comedy material about churches, fasting, Christmas, hijabs, and religious education.

The stand-up comedy material of Priska and Boris emerges from the distinctive religious backdrop of Indonesia. Notable aspects include issues related to identity politics, intolerance, radicalism, and even terrorism, as well as events like the 212 protests, the presence of the Front Pembela Islam (FPI), Ramadan restaurant raids, church closures, and the debates surrounding Christmas greetings, among others. These religious dynamics, sometimes disadvantaging minorities, serve as the context for the comedy of these two comedians, Priska and Boris. Nevertheless, it must be acknowledged that comedy based on religious themes, as delivered by them, operates in the shadow of societal sensitivities and accusations of blasphemy.

CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Syafawi Ahmad Qadzafi: Data curation, Supervision, Writing, Reviewing and Editing.

Abraham Zakky Zulhazmi: Writing, Draft Compilation, Investigation, Methodology.

Virdika Rizky Utama: Methodology, Proofreading

DECLARATION OF COMPETING INTEREST

We certify that this manuscript is part of the papers presented at ICROM (International Conference on Religious Moderation) 2023 in Yogyakarta. However, this manuscript has never been published anywhere.

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