

SOCIAL PORTRAIT OF EAST INDONESIA IN INDONESIAN STAND-UP COMEDY

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Abstract

This research is identifying about how humor or comedy can be used as a way to deliver a message. Stand-up Comedy as a single comedy style has become one of the most popular show in Indonesia nowadays. Stand-up Comedy is considered as a new way to deliver a message that is actually heavy even taboo to be discussed in the face of the public. However, social issues can be main topic in stand-up comedy material, including East Indonesia issues. This research focusses on the social issues of East Indonesia, where obstacles in various aspects of development is still happening in this particular region. Not many of the Stand-up comedian that is usually known as comics that consistently brought East Indonesian social issues, and this is the reason that leads this research to take place. As region in east Indonesia, those are social issues that rarely discussed in young forum in Indonesia, especially in young group communities. With Consequentiality of Communication theory and Coordinated Management of Meaning theory this research try to analyze how process of the message created then become act on a stage. The result of this research showed that material preparation and stage act become the important factors in support communication process in comedy act. Furthermore, the messages will be easy to deliver if there is proximity between the comic and materials. The resume of this research shown that stand-up comedy was not just about jokes, but a way to deliver particular messages even hard issues to the audience by not patronizing.

Keywords: Stand-up Comedy Indonesia, social portrait, East Indonesia, Consequentiality of Communication theory, Coordinated Management of Meaning theory.

Introduction

Stand-up comedy is one form of comedy featuring comedian monologues by a conversation on a stage show, and performed singly. The man who performed called the comic. Usually the comic that carries stories, short jokes humor about everyday problems that actually contains the social criticism or issues that even considered taboo in society, such as tribal issues, religion, and race. With a duration of only about 10 to 45 minutes, Stand Up Comedy packed with witty style but contain materials such as political or social issues, things that were previously considered taboo even vulgar things can be conveyed to the audience in a way that is interesting (Panji Nugroho, 2012).

According to Mintz (1985) Stand Up Comedy is a mix of a single comedian appearances onstage, usually done in a standing or sitting –but this way despite appearances rarely do-, which tells funny things directly to the audience, which occasionally during an appearance on the support by the look of the costume, prop, or setting things that support the comedians performing. Mintz is even calling Stand Up Comedy as a form of comedy show the oldest among other comedians. Stand Up Comedy in the perception of Mintz is a form of social and cultural mediation because Stand Up Comedy is the most honest form of comedy that touches the essence of most things on an issue that is growing in society, either in the past or that are often discussed at this time.

Stand Up Comedy as a new feature, simply demand by many viewers who mostly comes from every ages, especially young ages. Where materials containing social issues, politics even something considered taboo, is able to be discussed to the audience in a way that is more acceptable than the submission presented formally. This way into a new way of conveying opinions and raised an issue with a wider range. The data from the rating and share a program Stand Up Comedy in a private TV just in fact able to Jack up the ratings from the TV. For example the Stand Up Comedy show in Indosiar with name Stand Up Comedy Club broadcast daily on the evening of that day, since it was aired on November 23, 2015 until episode 34 on 3 January 2016 rating and its average share is at 8.8% share with 1.6 (Nielsen data per January 2016). It proves that the public's interest with a wonderful comedy single got an incredible response.

Eastern Indonesia as part of the focus of this research was chosen because as part of the The Republic of Indonesia united, the easternmost region of Indonesia Archipelago it still has major problems in various fields. In Indonesia is still a bit of a comic that originated in eastern Indonesia popular among lovers of Stand Up, including Arie Kriting and Abdur Arsyad. Arie Kriting is the first comic won the race Stand Up Comedy Indonesia (SUCI) 3rd in Kompas TV. A year later, Abdur Arsyad followed Arie Kriting, and managed to be runner-up SUCI 4 Kompas TV. Arie and Abdur champions Stand Up Comedy at Kompas TV came from Malang. Both are indeed the native Eastern Indonesia (Arie was the son of the original area of the Wakatobi, South East Sulawesi, while Abdur was the son of the original Larantuka of East Nusa Tenggara). Both consistently carries materials in the form of social criticism concerns the Eastern Indonesia, at once conveying that behind the problems, they save a great potential and a positive value.

Stand Up Comedy Concept

According to Mintz (1985) Stand Up Comedy in the United States rather than simply entertainment played in night clubs in the United States, but also contribute to the development of mass media in America, ranging from film, radio and television of course turned into pop culture in the country.

“Stand Up Comedy has also contributed to all of the mass media in America, from the silent films through radio, to the record industry, and of course, to television. Clearly it is a popular art that is central to American entertainment, but in the universal tradition of public joking rituals it is more than that as well; it is an important part of the nation’s cultural life.”

In his writings, Mintz mention motives and function of Stand Up Comedy is very complex, ambiguous and often paradoxical. John Limon (2000) says that humor is something that cannot be proved (unfalsifiable) and cannot be corrected (incorrigible). Furthermore, according to Limon humor is a way to convey the message but can't confirmed its validity. But Limon argues that Stand Up Comedy is a great way to convey the message through the delivery of an occasional paradox. The paradox was sometimes delivered with attitude insulting themselves or who become objects of their material.

In prior Limon says that stands-up is used by the comic as a means to convey the anxiety and ends at the "runaway" from it too. Live performances in the form of a comedy it appraised by Limon as a breakout from a way to convey his deep feeling.

"...one of the basics that are emphasized in stand up comedy that is disquiet. How to make a cuteness, excavated from a disquiet. So the topic we are discussing is what disturbs our minds ..." (AK)

Arie Kriting explain that what was made in the material stand up comedy stage is disquiet. What are the cares and problems that exist in the mind of someone becoming a force for delivered with made witty.

"...stand up it gives the stage to those who feel there is something wrong in the community, or have curious personal. Stand up gives the stage for people to deliver their disquiet. And that what makes stand up cool, because it provide the audience that come ready to listen to us..." (AA)

While Abdur Arsyad argued that the stage of stand up comedy is a medium for everyone to convey what the disquiet in their mind. The more interesting and more from the stage of stand up comedy is the presence of people who want to listen to that disquiet.

Both of the comics agree that what was made in the message stand up comedy material is disquiet. What is the disquiet of everyone can be delivered on stage stand up comedy. In the comedy package, a good comic disquiet certainly doesn't look like a complaint, so people see it as a humor. In the mostly everyone is also not judged, not appreciated, discriminated and marginalized. Even the message above stand up comedy doesn't potentially breaking the law.

Consequentiality of Communication Concept

This research not only see how a process developed by the comic in conveying the material above the stage. Further than that this research will also look at how the message is constructed more on the stage in action so the comics will closely absorb with the materials. As Ben Anderson told in what extent does they were an insider or outsider. By using the theory

of Consequentiality of Communication theory wanted to see how the communication process have an impact on the social and cultural level.

According to Sigman (1995) Consequentiality of Communications is a frame of mind to understand the features and dynamics of the process of communication which then impact on the social and cultural life. So the focus of the research is a continuous behavior of communicators. In addition it must be the existence of a coordination of communicators when adjusting the time scene in progress or on the situation, later of elements that evoke understanding or meaning in the process of taking place.

In this theory, the behavior can be unpredictable of the communicators. It is because the action stage they will depend on what is going on in the room by the audience. But according to Sigman the unpredictable does not mean that that justifies the communication process developed in random or not sequential. Because the communicators must convince the audience that in terms of action, Language, tone of voice, to the fashion stage complements the content of the material they will pass. However, consequentialism is not a single theory that stands on its own. According to this theory the Sigman is the framework of a series of other theories about social communication or conversation.

This research by using the framework of consequentiality need codes in a message and attitude in producing social reality. There are several factors that affect the elements of the framework of consequentiality of communication, namely;

a. Diversity

The consequentiality of communication notes that in any given situation there may be multiple codes that are appropriate and may be invoke.

b. Optionality

In each situation at least communicators should make a bridge or code to pass on to the next section. In this case the communicators to see how the situation that occurred from the previous section, as in the script and rules have different levels.

c. Fluid Contextuality

That is, the definition of a situation and the related code attitude will change as long as the show lasts.

d. Metacommunication

Each of the beings flaunt its communication ability capacity to each other and communicate by means of their communication.

"...If the material is indeed absolutely made by comic. But if research of course we usually will ask for the help of others. Such as in Kalimantan as the famous food, what the most popular hang-out place in there. To simply ice breaking away. So it's like bridging course between local content and content of eastern Indonesia..." (AK).

Arie Kriting admits that although he was a comic who identify with the issues of eastern Indonesia, but material about East Indonesia's message will not be read properly when at the beginning not to approach the material with something that is inherent with the audience in the daily life activity. Before entering into the core messages, usually he will open up his stage action with something that is inherent in the audience or the local wisdom. After that, he made comparisons with Eastern Indonesia.

"...stand up, which we first prepare, all we weigh, the jokes, whether the issue, somehow my ass, anyway we weigh everything in matter, in writing. After that we were given time on stage..." (AA)

While according to Abdur Arsyad, everything that should be considered in both inside the material. It is important that the time provided effective enough to deliver the message to the audience.

Coordinated Management of Meaning Concept

This theory is used to answer the communication theory of Consequentiality of Communication by Stuart Sigman. According to Littlejohn (2009) theory is analyses up to touch the various aspects of the situation and presents a way to analyze all forms of activities of living beings in the event of a communication perspective, or how reality is constructed in social interaction. This category is related to the theory of meaning and action, coordination and story telling.

Meaning and Action Loops

In each meeting, a Communicator always doing two things, namely, interpret and action. The meaning of led to an action, and the action contains the meaning. According to Cronen (2001) a communicators must coordinate their action and meaning in every interaction, where the communicators that then have to govern their actions meaning and when responding to meaning and action of communicant. There are three factors that affect the meaning and action, that is, the context, the rules and the power of logic.

"...I ride a stage not trying at all to speaking in Indonesia, the east Indonesia language dialect. Because it's right there are two communication, dialogue and dialect. The dialogue we speak in Indonesia which is good and right, so people can understand what I'm talking about. But that dialect, I maintain. My own form, Eastern Indonesia it this way..." (AK)

According to Arie Kriting diversity is very important as an introduction between the core material with something easy to be understood by the audience. Arie describes local comparisons of local culture with the culture of eastern Indonesia. So that makes it easy for the audience to better understand of the message. By building the logic of it, then the arrangement and setting the action onstage will support delivery. Including the regional dialect retained that became the hallmark of the premise.

"...Beat (unit joke) in stand up that consists of a set up and punch line. Usually on beats beginning it coupled with the premise. There are our opinions first, sign in to the premise, and then to set up, new to the punch line. So the punch line funny thing is part of it, that's how we make that person could be laughing. So the things that go in there it becomes hyperbola, personification, Association, comparison, irony, satire, it's all there all figure of speech..." (AA)

According to Abdur Arsyad in stand up comedy material that's there is the arrangement used by each comic conveying. There is a premise that the term means the topic or the identity of the message conveyed. After the premise is narrowed into a set-up which means messages like delivered. The latter is a new punch line that is the core of humor. The punch line is usually in an actual meaning is hyperbola by comic into a humor. This item is usually the arrangement is always played by the comic onstage. However, if the material can recognize Abdur intermittently turned down when he saw the reaction from the audience. When the audience

is getting a good laugh then the material can be improvised onstage. While the worst when it got no reaction from the audience with laughter, then laugh of the audience could be the action of the stage will not be extended, even in close by the comic.

Coordination

Coordination refers to how coordination was built by the communicant above the stage. In this case the reaction of the audience can also be associated with coordination with the meaning further of the comic onstage. Even though it meant coordinating with two or a group of actors, but performing in stand up comedy, single performance also became part of the coordination, from the first to the end of the matter that was strongly influenced by the reaction of the audience. Even when the audience doesn't react from the material presented, then the coordination on the matter further would be hard work.

"...Because laughing that the translation is not just funny. But for us it means personal agreed. Because in stand up comedy that's the formula, set up, punch line. Set up the punch line to that question, the answer..." (AK)

Arie Kriting translate laughed as agreed from the audience's response to the material presented. According to him, when you see the audience laugh, then he argued that the message can be understood by the audience. More than that, the audience also agree to the logic that is built above the stage.

"...I see if that event where I was paid for a certain period. For example, I paid for 15 minutes, then five minutes early when the audience can not be laughing, audience or any kind of boring, I will cut from 15 minutes. Unless the Committee cut me down, yes I've come down. But since I paid I'll rout continues it 15 minutes. Whether they notice or not. But if that instance is an open mic, no demands I have to how many minutes. If five minutes I can not laughing, I'm coming down anyway, I am closing..." (AA)

Abdur Arsyad also felt that laugh of the audience was indicative of the sustainability of the action on stage or not. Because when the audience laughed, that's when he felt the meaning of messages previously coordinated properly.

Story Telling

Story telling can be defined as a way of telling one's experiences through a frame action stage. Story telling means creating context, gave birth to meaning and poured it into an action.

In the theory of Coordinated Management of meaning, according to Littlejohn main tool used is composed of stories Untold, stories, Short-lived stories Unheard, Unknown stories, stories Told, and story telling.

In an interview with Arie Kriting and Abdur Arsyad, both admitted when the material based on their personal experience it can be easily delivered. Both of them felt, that experience becomes the main key which facilitates them in studying the role onstage. With the play, they were able to convey a message to the maximum. Even things that were once their faces are able to tell above the stage with humor. So people who see the action they are unconsciously being conveyed messages of concern. So the form of sadness or even the trauma and stigma are delivered through a story above the stage in the Pack buffoonery that makes people not aware that it is a message that is not fun.

Discussion

From the discussion above, it can be seen that an action comedy on stage was more acceptable to the audience although the material is not something that is not funny at all actually. But with the selection of words, body language, dialect and indoor settings greatly affect success in conveying a message above the stage. Stand up comedy, as a stage comedy new in Indonesia turned out to be simply accepted by the people of Indonesia from all ages and walks of life. Even materials which raised not only about his daily life, but also on social and political issues that are usually difficult to be accepted by adolescents.

Further than that, the stage of stand up comedy ever judged to be new media for someone to convey their aspirations and anxiety. Arie Kriting and Abdur Arsyad who also never done a demonstration during a student feel that stand up comedy is way more effective in conveying a message. Because it is in a stage of stand up comedy, an action will not violate the law, hurt anyone, and even laugh at anyone. Stand up comedy stage also rated more effective because there is an audience that's ready to listen to their complaints over their fate in an action stage.

As young men from Eastern Indonesia, Arie Kriting and Abdur Arsyad feel have limited space in conveying anxiety about problems in their area. More than that, Arie Kriting even

consider the stage of stand up comedy was as the site of his fight against stigma. According to him, with the comedy the stigma it could be combated. The stigma that he meant was the stigma and stereotypes inherent in Eastern Indonesia, including its people. When in associate into social groups, people East of it is always attach the image on the negative, simply because it has different physical from other races.

Through his actions, Arie Kriting and Abdur Arsyad tried to fight the stigma-the stigma of it in the form of comedy. Without patronizing and even laugh at himself, the audience feels there is nothing wrong with any condition that they ought to have. Even the actual conditions is also inherent in every audience. So with a more cultural approach and sociological, stand up comedy also hold people from grouping.

For Arie Kriting and Abdur Arsyad, the stigma inherent in themselves also felt hampered and delimiters in the Association of social and political access with other communities. So, either Arie Kriting or Abdur Arsyad stage stand up comedy also became their expectations in order to at least change the perspectives of people of eastern Indonesian.

Resume

Stand up comedy is not just an entertainment stage sheer buffoonery. But a place to pass on any unrest. Without judgment, unlawful, unjust someone and even harming someone, stand up comedy present a way to convey a message. In comedy, of course the audience will be more widespread and not restricted to age and class.

Life experience has certainly become a major force in the material presented. But keep the maturity and extremely sharp calculations to make a stand up comedy material. From experience, which is poured in the writings which later became the action stage actually is a unity to convey the message as it is being spoken.

Any context aspects of life can be lifted into stand up comedy material, including Eastern Indonesia issues are identic with concerns and social problems. Social issues and concerns through the personal experience of each comedian, cast in a comedy above the stage. So anyone who sees not aware that they had just delivered a concern of the message.

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