

## SHIFTING PHENOMENON: AN ANALYSIS OF STAND UP COMEDY INDONESIA

**Lambok Hermanto Sihombing, Maria Paskalia Aninda**

Department of Communication, President University, Bekasi, Indonesia  
lambok.president@gmail.com, mariapaskalia.president@gmail.com

**Abstrak.** Perjalanan panjang Stand Up Comedy Indonesia tidak sia-sia karena menjadi ajang populer dengan banyak pengikut. Stand-Up comedy saat ini terkenal bukan hanya karena keseruan tayangannya, tetapi juga karena konten yang dibawakan memiliki kualitas yang sangat baik dan cocok untuk semua penonton. Namun, banyak komedian yang kariernya diluncurkan oleh Stand-Up Comedy kini berganti karier. Tentu saja ini merupakan topik yang layak untuk diselidiki lebih lanjut. Penelitian ini mencoba menganalisis pertumbuhan stand-up comedy di Indonesia dengan mengkaji jalur komedian yang meninggalkan zona nyamannya menuju karir baru. Untuk memecahkan topik penelitian, isu utama adalah jalur mantan stand-up comedian yang kini bekerja di bidang berbeda. Oleh karena itu, penelitian ini menggabungkan metodologi deskriptif kualitatif dengan berbagai data yang diperoleh melalui analisis konten pada platform media sosial seperti YouTube, TikTok, dan Instagram. Menurut Raskin (1985), teori psikologi lebih banyak menganalisis komedi. Oleh karena itu teori humor dari perspektif psikologis sangat berkembang. Penelitian ini membuktikan bahwa jatuh bangun menandai perjalanan panjang Stand Up Comedy Indo hingga menjadi populer dan disukai masyarakat Indonesia. Di sisi lain, penulis menemukan bahwa di puncak kariernya, para komedian pionir Stand Up Comedy justru beralih ke bidang lain. Kajian ini juga menunjukkan bahwa Stand Up Comedy telah melahirkan generasi komedian baru yang akan meneruskan kiprah fantastis para komedian senior.

**Kata Kunci:** Stand Up Comedy, Pergeseran, Sejarah, Kesuksesan dan Komedian

**Abstract.** The lengthy road of Stand Up Comedy Indonesia has not been in vain, as it has become a popular event with many followers. Stand-Up comedy is today well-known not only due to the excitement of the show but also because the content delivered is of excellent quality and suited for all audiences. However, many comedians whose careers were launched by Stand-Up Comedy have since changed careers. This is, of course, a topic worthy of further investigation. This study tries to analyze the growth of stand-up comedy in Indonesia by examining the paths of comedians who left their comfort zones for new careers. To solve the research topic, the primary issue is the path of a former stand-up comedian who now works in a different field. Consequently, this study combines descriptive qualitative methodologies with various data acquired via content analysis on social media platforms such as YouTube, TikTok, and Instagram. According to Raskin (1985), psychological theory predominantly analyses comedy. Hence humour theories from a psychological perspective are highly developed. This study demonstrates that ups and downs have marked the long journey of Stand Up Comedy Indo until it has become popular and well-liked by the people of Indonesia. On the other hand, the author discovers that at the height of their careers, the comedians who pioneered Stand Up Comedy have shifted to other fields. This study also demonstrates that Stand Up Comedy has spawned a new generation of comedians who will continue the fantastic work of senior comedians.

**Keywords:** Stand Up Comedy, Shifting, History, Success and Comedian

## INTRODUCTION

The phenomenon in the art of Stand Up Comedy in Indonesia has developed very rapidly. Stand Up comedy is now in demand and attracts people's attention. Stand Up Indo community is a clear evidence of the development of Stand Up which is widespread in almost all parts of Indonesia. More and more Indonesians are now aware of the existence of Stand Up Comedy and are starting to admire it.

With its increasing popularity, few people know about the long and winding journey to becoming Stand Up Indonesia as we know it today. Many steps have been taken to create change and evolution in stand-up, from being known as a stand-up comedian alone; until finally, people come on alone on stage to work and make a living from their work. The stand-up comedy format has been around since the 1950s in Indonesia. It is just that it used to be better known as single comedy, and there was no clear concept as it is now. There was a trend of group comedy consisting of three to five people. Finally, solo comedians re-emerged after Iwel Sastra labelled himself as a stand-up comedian in the 2000s. Unfortunately, the term Stand Up Comedy was not widely heard in Indonesia then.

Stand Up comedy is a single comedic or solo comedy. This comedy art is a genre of the comedic profession in which the comedian performs his jokes on stage alone utilizing a monologue on a topic. In another sense, it is explained that Stand Up Comedy is a comedy performance art performed by one performer (one-man show) or commonly called a comic. In the opinion of Pragiwaksono (2012) said that Stand Up Comedy departs from observation, photographing social phenomena, and recognizing and discussing them in funny monologues. Comics doing Stand Up Comedy will throw jokes at the audience

from the results of observation and analysis of phenomena submitted to the audience in a comedic manner. Usually, comedians bring jokes, including a statement containing social criticism of the comic's anxiety with the surrounding circumstances. Pragiwaksono (2012) said that the notion of stand-up comedy does not joke telling. The unique feature of stand-up comedy is that it does not take other people's material but is the result of one's thoughts. "stand-up" means not to stand up but rather to express and defend opinions and views. The meaning of "stand up" here is as in the sentence "he stood up for what is right". The comics on the stage convey a thing that the comics are fighting for through the opinions that the comics convey about the phenomena that the comics think are wrong.

Pandji (2012) explains that comedy is like music designed to entertain, but in the hands of certain people, it can become a social criticism. The material presented by the comic is not only a meaningless comedy but the material presented by the comic has the meaning of essence in seeing the surrounding phenomena. Stand-up comedy can be done by standing alone, telling things or concerns that can invite laughter. Papan (2012) said that a comic does not always have to appear standing. Some are sitting on a bench. Stand-up comedy can also be done by sitting on a chair like someone who gives fairy tales to children and can also be done by using tools related to what he wants to convey, such as the comic Dodit Mulyanto, who brings the violin on stage or Wisben, who brings magic tools to deliver stand up comedy material.

To promote Stand Up Indonesia, Kompas TV decided to create a competition program called Stand Up Comedy Indonesia (SUCI). In the early seasons, there were many ways to make stand-up gain awareness from the public as expected. For example, when Kompas TV invited several people to

participate in this competition, they did talent scouting for the stand-up community to audition. The turning point in Indonesia's stand-up history came in 2011 when Ernest Prakasa and Ryan Andriandy, as contestants for SUCI 1, initiated Stand Up Nite as a place to practice. They also invited Raditya Dika, Pandji Pragiwaksono, and Isman Suryaman to join the fun at the Comedy Cafe. Their show, recorded by Ernest, gave birth to the Stand Up Indo community, with these five people being known as the community's founders.

The existence of a community that accommodates Stand Up Comedy performers, coupled with the presence of SUCI, has made people flock to register for auditions. Because everyone is allowed to register, many people who find it funny but don't have a stand-up basis try their luck. However, it turns out that funny people are not enough. Instead of getting a golden ticket, they only get "Thank you" or even are cut in the middle by the jury. Several years after the presence of SUCI, several programs with the theme of Stand Up Comedy emerged to respond to the high demand.

Programs such as Stand Up Comedy Indonesia (SUCA), broadcast by Indosiar, SUPER by Kompas TV, and Stand Up Battle Indonesia by HOOQ gave birth to comics that are increasingly known to the public. Examples are Bintang Emon, Aci Resti, Nopek Novian, and many more. The number of successful stand-up comedians who come from the stand-up community increases the awareness of amateurs to join the community. They finally understand that the community is a perfect place to practice comics. Testing new bits and jokes, discussing with seniors in the community, and training the performer's mentality are the benefits that can be felt as a member of the stand-up community.

Entering the community is considered an express route before starting a career, but

not all comedians are born in the community. An example is Erwin Wu, an underrated comedian who was finally able to have a career in stand-up. He was the vice president of Stand Up Indo, even though he admits that he is not very famous compared to other comics colleagues. Because of that, the seniors in stand-up still recommend amateur comedians to join the community.

The more comedic formats and themes that come in make stand-up actors have to be very clever in choosing a suitable format to include in their show. In its early days, most stand-up shows still take on prevalent themes: love, work, and everyday life. It was also delivered by writing that was still very conceptual and full of technical delivery. Over time, improvisation emerged and new views on how stand-up could be performed. For example, when Raditya Dika took the audience to the stage on his Cintaku tour, Ali Akbar used media tools and audience preferences when appearing in the SUCI IX grand final, and Pandji Pragiwaksono who did riff (interaction with the audience) at the Merdeka Dalam Bercanda show.

Most of the improvisations done in the end are successful and bring a new freshness to stand-up. However, some still need to decide whether these innovations can be stand-up comedies. Most senior comedians themselves think that as long as the show is funny, any format does not matter. They even agree that sometimes an excellent stand-up must be visible when it is written and performed independently.

The more highly respected freedom of expression makes comedians to be vocal to voice their thoughts in their stand-up shows. Unfortunately, only some agree with their thinking. This often makes comics get into trouble and again leads to clarification. In fact, the scope of comic talk in a stand-up show is clear, namely comedy. The context is that the things discussed in the show are

joking; they want to entertain and not be serious. It is a shame that there are still many people whose nerves are too tense, so they always respond to sensitive things that comedians say with anger. The impact is that stand-up comedians want to play on the safe line when they get calls in the media with diverse audiences, television and brands, for example. Comedian prefers to bring more honest and revealing material in their shows. They think that people willing to pay to see their shows are not easily offended, even if they have different opinions and can be trusted.

One of the unique works produced by comics is a particular show, where they bring a show with a certain theme. Organizing specials is often labelled as the achievement of a comedian because the process takes work. During the pandemic, the income of stand-up comedians has decreased because they cannot hold face-to-face shows with loyal stand-up comedy fans. Adaptation in the form of a shift to digital media inevitably has to be done. Laughter, Mo Sidik's Comedy Club and Pandji's Comedy are examples. Before the pandemic, the Ketawa Comedy Club regularly held paid Stand-Up shows at the club. Likewise with Comica, which offers the Comica Monday Markette event at East Mall Grand Indonesia. Now, all the performances of Laughter and Comica are forced to be moved to online media at least until the situation improves. To maintain a steady income stream, comedians are now actively collecting recordings of their stand-up shows and selling them on digital platforms. Comics, through comika.id connects the works of comics and Stand Up Comedy connoisseurs. In total, more than 90 comics have been sold their works there. In addition, working through YouTube is also how many stand-up comedians choose during the pandemic. They often collaborate with comedians to exchange audiences and increase the number of visitors to their

respective videos. Rigen Rakelna, Hifdzi Khoir, and Ananta Rispo created their own YouTube channel (GJLS Channel) with three members.

By looking at stand-up comedy, which is increasingly popular with the public and the rise of the prestige of comedians, stand-up art will still exist in Indonesia and continue to grow. Comica is also increasingly aware that stand-up is not just a hobby but a creative activity from which they can also make a living. Another good sign is that the Stand Up Indo community finally has its own office after a decade. They can work on content to sell merchandise there. Hopefully, more good news will continue to come. To support this analysis, the authors applied the concepts of phenomenology, satire, and stand-up comedy.

First, phenomenology. Phenomenology is the study of knowledge that comes from awareness or the way we understand an object and event that becomes a conscious experience of a person as described by Stephen Littlejohn (2001). With regard to epistemology whose task is to help us find knowledge, phenomenology mainly helps in defining phenomena. Phenomenology believes that it is in phenomena that knowledge resides. On the other hand, phenomenology has claimed to be a means of acquiring knowledge about the nature of consciousness and special types of first-person knowledge, through forms of intuition. According to Husserl, phenomenology uses intuition as a means to reach truth and knowledge. Here are the key words from Husserl: (1) Phenomenon is the essence of reality, or in other words, phenomena are also included in noumena. (2) Observation is a spiritual or spiritual activity. (3) Consciousness is something intentional (open and directed to the object).

(4) Substance is concrete that describes the content and structure of reality and can be reached.

Therefore, phenomenology uses a method of thinking that is free from the influence of existing scientific traditions/existing idols/prejudice, expressed by Kuswarno (2009). Logical theory of meaning- which is at the heart of phenomenology. In the explanation, phenomenology states that the intentionality and semantic emphasis of an ideal meaning and proposition is centered on logical theory. Meanwhile, structured logic can be found in language, both everyday language and in the form of symbols. This brings us to the main discussion of how language shapes experiences (ideas, perceptions, and emotions), and the content or meaning of those experiences.

The following concept is satire. According to Gunnarsdottir quoted from Abdul Rozak (2019) he defines satire as "a work or manner that blends a censorious attitude with humor and wit for improving human institutions or humanity". to criticize something through a word or in a humorous way. The current form of satire does not stop at works such as poetry, drama, essays, and criticism, but nowadays there are many who use a form of satire in the form of comedy, one of which is the Stand Up Comedy concept or in other words a form of modern comedy show that brought on stage by bringing material that has a certain message to laugh at to make it easier in the process of delivering the message as described by Papan (2016).

Stand Up Comedy Indonesia is a program that uses a modern comedy concept and this program is carried by one of the Indonesian television stations, Kompas TV. (Double, 2014) in his book entitled *Getting The Joke* said that "as a single performer standing in front of an audience, talking to them with the specific intention of making

them laugh". Or in other words, stand-up comedy is a form of comedy art performance that is presented in a monologue with a certain theme.

According to Ernest Prakasa, in Fauziah (2018) a Stand Up Comedian in making a material or topic of discussion must be responsible for what is brought because at this time they have had the freedom to express an opinion on a matter. In this study, the researcher wanted to examine Stand Up Comedy Indonesia on Kompas TV because Kompas brought a new concept in the world of Indonesian comedy by presenting comedy which is not only entertainment, but also brings the audience to think critically about the things that happen in our lives. whether it's social or political or the television program entitled Stand Up Comedy Indonesia, this is in accordance with the vision of Kompas TV which wants to be a creative television in Southeast Asia that enlightens people's lives and its mission is to broadcast programs that are informative, educative and entertaining, Marlin (2017 ). The last is the phenomenon of stand-up comedy in Indonesia which is developing as a new comedy genre art. Stand-up comedy is defined as a single comedic art, which means that there is only one person who jokes verbally and non-verbally. Stand Up Comedy is often referred to as a smart comedy, where the players who are usually referred to as comedians stand alone on the stage and start throwing jokes from various points of view of the comedian.

Stand Up Comedy is a performing art that is intended to instantly provoke laughter from the audience. Unlike theatrical comedy, which creates comedy from a structured drama with certain characters and situations. Usually comedians have prepared the concept of material that he made himself before they show. According to Febriyanto (2012) Stand Up Comedy is an intelligent comedy art that requires every comedian to

play with language. The material that is usually raised is about criticism of social phenomena, personal experiences, and so on. In its history, Stand Up Comedy itself actually existed in the 18-19 century in Europe and America. There, comedians are usually referred to as stand-up comics or briefly referred to as comics. Comics usually provide a variety of humorous stories, short jokes or criticisms in the form of satire on things that tend to be general in nature with various kinds of presentations of movements and styles. Some comics even use props to improve their performance on stage.

The purpose of this research was to answer the research questions: How is the journey of Stand-up Comedian who now becomes a profession in another field? This research was conducted in April 2022 by analyzing social media content about the journey of famous comedians in Indonesia.

## METHOD

The method used in this research is descriptive qualitative. Qualitative research aims to explain the phenomenon in depth through in-depth data collection. There were several stages we did. First, we analyzed data from various sources related to the development of Stand Up Comedy in Indonesia. Second, we analyze content about Stand Up Comedy and the comedian interview with Daniel Mananta and Boy William on their YouTube channel and applied the theories discussed above. Last, we analyzed data as a whole to draw conclusions on the topic.

## RESULT AND DISCUSSION

In this study, the researchers selected five comedians who have been summarized as having successful careers apart from being

well-known comedians in Indonesian Stand Up Comedy.

The first comic is Raditya Dika Angkasa Putra Moerwani. He is a writer and actor who is involved in the comedy genre, starting his career as a blogger. He writes all his daily experiences while studying in Adelaide, Australia, in his blog entitled [www.kambingjantan.com](http://www.kambingjantan.com). Unexpectedly, his writing is hilarious, attracting Indonesian teenagers. Since then, the actor who is familiarly called Bang Radit has started to write his writings in a novel entitled "Kambing Jantan: A Diary of Stupid Students" (2005).



Figure 1. Raditya Dika

However, the journey to publish a novel is not as easy as imagined. Some of the targeted publishers refused to publish his novels. In the end, the publisher, Gagasmedia, accepted the manuscript even though Radit was required to present it first. After being published, his novel, entitled Kambing Jantan, did not immediately sell well. A few months after its release, the novel Kambing Jantan did not sell well. But Radit did not stand still, he then fought hard to get his novel in demand. So he carried out various marketing strategies, such as word of mouth promotion, promoting it on his blog to asking his readers to take pictures with his novel to be sent to his blog.

Sales of his Goat Goat novels increased rapidly. This novel then received rave reviews among book lovers. His

comedic writing style became something new for Indonesian novels, which at that time were dominated by the teenlit genre. Thanks to Radit too, many writers have sprung up who have followed in his footsteps by trying to take the comedy genre. A year later, Radit re-released his second book, "Cinta Brontosaurus" (2006) and followed by "Radikus Makankakus: Not an Ordinary Animal" (2007), "Babi Ngesot" (2008), "Marmot Pink" (2010) and "Humans. Half Salmon" (2011). Radit still maintains the comedy genre in all of his books and is always proven to be a bestseller in the market.

His novels, which are always selling well, have made producers interested in filming them. Unmitigated, they even asked Radit to be the main character and screenwriter. His debut film was taken from the adaptation of the first novel entitled "Kambing Male: The Movie" (2009). In the film, Radit plays himself as Dika and co-acts with Herfiza Novianti and Edric Tjandra. Success with his first film, Radit again raised his novel to the big screen. There are three films entitled "Cinta Brontosaurus", "Half-Salmon Man" and "Pink Marmot" taken from the same book title. The three films on average have a theme about Radit's love story which always fails.

Not only as an actor, Radit also entered the world of stand-up comedy. He is one of the comedian figures who contributed to the explosion of stand-up comedy in Indonesia. In fact, Radit was also one of the judges in the Stand Up Comedy Indonesia contest. Radit is indeed very reliable in this single comedy. With a lot of material and ideas that he has plus his skills in acting in front of the small screen, Radit is perfect for being a stand-up comedian. In some sources, Raditya Dika is even considered as one of the seven leading figures in the world of Stand Up Comedy in Indonesia. Radit got his own stand-up knowledge while studying in

Australia while attending a short stand-up course. With his YouTube channel, Radit's stand-up performances quickly became popular. Now, many comedians imitate Radit's stand-up style and then create their own stand-up genre, namely Raditism. His career that continues to skyrocket makes him increasingly challenged to try new things. He then made a TV comedy series entitled "Miko's Sunday Night" (2012).

Interestingly, this series is played by Radit who acts as Miko, a guy who always gets unlucky when he chases love. Not only that, Radit also acts as a producer, story writer and director in this series. Even though it only aired for 12 minutes per episode, this series turned out to be a huge success with the public interest in watching it on YouTube reaching 50 million people. "Sunday Night Miko" consists of 2 seasons with 26 episodes each. This series was later adapted to the big screen with the title "Love in Cardboard". Netizens were so enthusiastic about this series, even Miko's Sunday Night was bought by a TV station and broadcast there. His attitude that continues to want to improve his talent in the field of writing has produced extraordinary results. Currently, Radit is known as a genius. He can create a story, direct it and play it as an actor. Having confidence, being brave, and being responsible is the key to achieving Raditya Dika's success.

The second comic is Ernest Prakasa. Ernest Prakasa is a solo comedian or comedian, actor, writer, presenter, and director from Indonesia. He started his career by participating in the Indonesian Stand Up Comedy (SUCI) event in 2011. The man who was born on January 29, 1982, also won third place. After being successful in a number of Stand Up Comedy stages at various events, Ernest then ventured into the Indonesian film industry. Ernest also starred in a number of films as an actor and spread his wings as a writer and director with his debut in the film

Ngenest which managed to reach 800,000 viewers. One of them is as the Selected Adapted Screenwriter at the Maya Cup. Now, Ernest is pursuing his activities as a writer and director to a film producer. There have been more than five films that have become his works. One of Ernest's famous film works is writing the screenplay and directing the film Imperfect which was released on December 19, 2019. Beyond Checking the Next Shop, Imperfect is Ernest's highest-grossing film. Not only that, the film also received several nominations and won several awards.



**Figure 2.** Ernest Prakasa

Besides being successful as a director, this SUCI I graduate also wrote books, from Ngenest (three books) to Half Way. Known as a comedian, who would have thought that the figure of Ernest Prakasa used to major in international relations when he was in college. In the sharing opportunity at Buka Talks Bukalapak event, Ernest also shared his story of how he was able to successfully create comedy films that suit the needs of the community. As is known, Ernest is currently busy producing several comedy films in the country. Some of those films are Difficult Signal and Check the Shop Next door. "The important thing is that the backbone of the drama must be strong. The foundation of the drama is important, because that's what people will remember," said Ernest Prakasa at the Bukatalks Tie-in Your Passion event in Jakarta, Saturday (22/6/2019). "So no matter how funny it is, people will remember the sad

scenes the most. So drama is the backbone," he said.

In addition, Ernest explained, he chose the comedy genre himself because he understood the elements of comedy very well. "Because that's my added value and strength. Both comedies are overlimits understood. There is a scene, there is knowledge. There is a comedy in the formula, there is a theory," he explained. According to Ernest Prakasa, comics are basically people who are serious when designing formulas for a particular comedy film or show. "There is a formula. There is a technique. Comedy is scientific. People just don't know it," he explained. In the last four years, Ernest Prakasa is better known as a screenwriter, actor, and director. Moreover, the four films that are released at the end of each year always score at the box office.

At FFI 2017, Ernest Prakasa took home the Best Original Screenwriter Image Award. In fact, Ernest Prakasa grew up from the stand-up comedy stage. He won 3rd place in the third season of Stand Up Comedy Indonesia. "Stand up comedy? Wow, times are hard," joked Ernest Prakasa when confirmed by Showbiz Liputan6.com in South Jakarta. He continued, "I'm not retiring, really. The off-air offer is still there, only for a tour that lasts 1.5 hours for one gig, I don't have any plans yet. You see, writing material for a 1.5 hour gig is like writing a screenplay." Ernest Prakasa remembers that he last held a stand up comedy tour two years ago. After that, he was busy working on big screen projects. The father of two said that working on a big screen production requires concentration considering that a film is a collective work and is a long-term project.

Moreover, in his films Ernest Prakasa always holds concurrent positions as scriptwriter, actor, and director. "I remember very well that two years ago, I did a stand-up comedy tour to a number of cities in the country, worked on the film The Underdogs



and then shot the Signal Difficulty in East Nusa Tenggara. The fatigue is amazing. For this year I can no longer. I'd better focus on Ghost Writer for the first semester and Imperfect for the second semester," concluded Ernest Prakasa.

The third comic is Pandji Pragiwaksono. He is of course very familiar to the public. Because he is a versatile artist, from being a comedian, actor, presenter, to a book writer. Although better known as a comedian, he has starred in dozens of films, some of which are Rudy Habibie, Ayat-ayat Cinta 2, and Insha Allah Sah. Apart from films, many of his works have been recorded, such as National Is Me and Indiepreneur. However, who would have thought that Pandji's versatile abilities would not be obtained easily. He achieved success after going through the twists and turns of life and being faced with different opportunities. On Daniel Mananta's YouTube channel, Pandji shared that as a child, he was often bullied, and faced with a toxic family environment and his finances were in disarray. Even so, Pandji still has a dream to succeed as a commentator or presenter for the National Basketball Association (NBA).



**Figure 3.** Pandji Pragiwaksono

In this occasion, Pandji said, "I want to be Ary Sudarsono, work in a suit, smooth hair, work in an AC room, and get paid to talk about basketball," he told Daniel Mananta. To make his dream come true, Pandji thinks that one way to go is to become a radio

announcer because every day he listens to radio broadcasts that he finds interesting. The man who was born on June 18, 1979 admitted that his career path to become a basketball presenter was not easy because he had to try various jobs such as radio announcer and tv presenter. After successfully becoming an NBA presenter, Pandji did not just stay silent. He tries to find other opportunities because it is not enough to be who he really is.



**Figure 4.** Instagram/ @Pandji.pragiwaksono

One of Pandji's efforts to find opportunities is to watch pirated stand up comedy videos. "Stand up comedy isn't just talking about basketball or making funny things that aren't clear, it's more than that," said Pandji. At that time, this famous comedian was still not sure about the prospect of stand up comedy in Indonesia. He still had doubts until he finally decided to become a rapper thanks to his wife's encouragement. "I found my audience. I threw a joke, it broke. I threw a joke for 15 minutes, it broke," said Pandji while reminiscing about the past.

Over time, stand-up comedy began to enter Indonesia and was liked by the public. Pandji also managed to succeed as a comedian and is widely known in the world of stand up comedy. Although fairly successful, Pandji did not just stop his career as a comedian. He tried to write film scripts, direct films, to become a company director to further explore his abilities.

The following comic is Marshel Widiyanto. After pursuing his career in stand-

up comedy, he is now known as a witty figure. Although in front of the camera he always looks entertaining, but behind it he keeps other feelings. Often feels tired because of the demands of work Marshel Widiyanto. Recently, the Laundry Show actor revealed his heart about work in the entertainment world. An industry that always demands Marshel Widiyanto to be funny.



**Figure 5.** YouTube - Boy William

Marshel Widiyanto's heart was expressed in a video of a conversation with Boy William which was uploaded on Boy William's Youtube channel a few days ago. In the chat, Marshel Widiyanto talked about how he worked as a comedian. Sometimes, the Stand-Up Comedy 3 dropout feels tired of his role as a comedian. What's more, he doesn't always joke all the time. "Ah, I'm tired," said Marshel Widiyanto. "Shut up (if you're at home). You don't always make jokes," he added. Marshel Widiyanto likens his work as a comedian to that of a barber who doesn't do his job every day. One of the things that annoyed him was when he reunited with his old friends and told him to throw in stand up material. "Because like a barber, you don't shave someone's hair every day," explained Marshel Widiyanto. "I was asked to stand up at the reunion," he added.

Marshel Widiyanto started his career in the Indonesian entertainment industry through comedy competitions. Entering the top 20 of the third season of the Stand Up

Comedy Academy (SUCA) competition, Marshel is now a successful comedian and has made his debut as an actor. The comic, a graduate of SMKN 48 Jakarta, joined the Stand Up Indo community in North Jakarta before competing at SUCA. Even though he appeared on television as a SUCA contestant in 2017, Marshel Widiyanto's career did not spontaneously jump at that time. Marshel had become a paid spectator with an income of Rp. 19,000. The 26-year-old Komika was then invited to become Adjis Doaibu's assistant in 2019 with a salary of IDR 3 million per month. The job as an assistant became a bridge for Marshel to appear in television programs with Denny Cagur.

Marshel has been eyed by producers until now, he has successfully appeared in various television programs, films, and even became a commercial star. Marshel's first debut on the big screen took place in 2019 through the film Laundry Show. Furthermore, Marshel is quite keen to appear in web series such as:

- A. Go Morning Home for Reborn (2019),
- B. Check the Store Next to The Series 2 (2019),
- C. Julid Oh Julid (2020), and
- D. Joe & Robot Kopi (2021).

Recently, Marshel was appointed as a brand ambassador for local cosmetic products and was brought to Paris to attend the Paris Fashion Show at Paris Fashion Week 2022. Get selected news updates and breaking news every day from Kompas.com. Let's join the Telegram group "Kompas.com News Update", how to click the link <https://t.me/kompascomupdate>, then join. You must first install the Telegram application on your cellphone.

In addition to the four comedians who are now successful in the entertainment world above, it turns out that there are several comedians who have failed to win Stand Up Comedy, some of these comedians have even succeeded in making careers in the

Indonesian entertainment world. Just like other competitions, the Stand Up Comedy event is quite prestigious and opens the way to the entertainment world. The winner or 1st place in the Stand Up Comedy event is usually expected to have a brilliant career as a comedian. However, it turns out that success in a career is not only owned by the winners of the Stand Up Comedy event. Even though they failed to win Stand Up Comedy, some of these comedians have even succeeded in making careers in the Indonesian entertainment industry, including:

Then, Kiky Saputri. She is known as a comedian who likes to roast with smart flicks of famous figures from celebrities and politics. Behind his expertise as a comedian, who would have thought that Kiky Saputri failed to win the 4th season of Stand Up Comedy Academy (SUCA) in 2018. However, her career in the entertainment industry has become more and more glamorous until it reaches its peak of popularity as it is today. Not only being a comedian, Kiky Saputri has also successfully explored the world of acting by acting in several films, soap operas, and FTV titles, such as;

- A. 'Imperfect' (2019),
- B. 'Love Comes from the City Down to the Village' (2021), and
- C. Cinderella Metropolitan (2019).

Her name is increasingly known to the public after successfully playing a female police character in the sitcom 'Lapor Pak!'.

The following comicis Dodit Mulyanto. Dodit is now a successful comedian. Known as a comedian with a flat face, Dodit Mulyanto failed to win in the fourth season of Stand Up Comedy Indonesia (SUCI) in 2014. He only managed to occupy the top six positions at that time. Even so, Dodit Mulyanto's career as a comedian continued to rise after becoming a contestant for SUCI 4. He even entered the world of acting by

starring in a number of comedy films and television series, such as;

- A. Gokil Modern Comedy, Guru Ngaji, and
- B. OK-Jek.

Then, Arafah Rianti. Arafah Rianti, one of the successful comedians. Failed to become a Stand Up Comedy champion. Included in this list is the beautiful comedian, Arafah Rianti, who turned out to be neither the winner nor the 1st place winner in the second season of Stand Up Comedy Academy (SUCA). go up. Apart from being known as a comedian with a unique voice, Arafah Rinati has also starred in various well-known films and soap operas. His face also often adorns the small screen as a guest star on talk shows.

The next is Muslim. Tretan Muslim Tretan is widely known as a comedian with a very thick Madurese accent. His name is increasingly widely known after successfully developing the YouTube channel 'Majelis Lucu Indonesia' or MLI with his best friend, Coki Pardede who is also a comedian. The face of Muslim Tretan quite often starred in various films and soap operas, including;

- A. 'Yowis Ben' (2018),
- B. Get Stand Up Comedy (2016), and
- C. 'Jin and Jun Make Kepo' (2016).

But behind his success on the entertainment stage, Muslim Tretan apparently failed to win the third season of SUCI in 2013.

## CONCLUSION

To conclude, Stand-up Comedy Indonesia, which is now well-known, has had a lengthy journey, evolving from small to large groups, and is now particularly well-known among Indonesians. From this topic, we may also learn from the tales of comedians who began their careers with modest accomplishments and went on to create great works and achieve success in other disciplines. In addition, the narrative of a comedian who previously failed on the Stand-Up Comedy stage

reminds us that failure does not always define us as failures for the rest of our lives but can be the beginning of a successful career.

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