

## The Concept of Nationalism in Indonesian Stand-up Comedy by Pandji Pragiwaksono

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### Abstract

The integration of cultural beliefs with nationalism is one of the most intriguing aspects of the development of national identity and unity. Pandji Pragiwaksono, an Indonesian stand-up comic, consistently integrates shared cultural values and representations into his performances to contribute to understanding Indonesian society towards nationalism issue. In his stand-up comedy performance, he emphasizes the importance of nurturing a sense of nationalism toward Indonesia as a nation. This article aims to investigate how Pandji incorporates cultural assumptions and representations into his performances, *Nasional.is.me*. This study used Stuart Hall's Representation theory as the data and Relevance theory for analysis to examine how he integrates shared cultural knowledge into his performances. In the performance, he engages in creative interactions with cultural beliefs and representations to mediate and negotiate the principle of nationalism.

**Keywords:** cultural beliefs, nationalism, relevance theory, representations

### *Konsep Nasionalisme dalam Komedi Stand-up Indonesia oleh Pandji Pragiwaksono*

#### **Abstrak**

Integrasi antara keyakinan budaya dan nasionalisme adalah salah satu aspek yang paling menarik dalam pengembangan identitas dan kesatuan nasional. Pandji Pragiwaksono, seorang komika stand-up Indonesia, secara konsisten mengintegrasikan nilai-nilai dan representasi budaya bersama ke dalam pertunjukannya untuk berkontribusi dalam memahami masyarakat Indonesia terhadap isu nasionalisme. Dalam pertunjukan stand-up comedy-nya, ia menekankan pentingnya memupuk rasa nasionalisme terhadap Indonesia sebagai sebuah bangsa. Penulisan ini bertujuan untuk mengetahui bagaimana Pandji memasukkan sudut pandang dan representasi budaya ke dalam pertunjukannya, *Nasional.is.me*. Penelitian ini menggunakan teori Representasi dari Stuart Hall sebagai data dan teori Relevansi untuk menganalisis bagaimana ia mengintegrasikan pengetahuan budaya yang dimiliki ke dalam pertunjukannya. Dalam pertunjukannya, ia terlibat dalam interaksi kreatif dengan kepercayaan dan representasi budaya untuk memediasi dan menegosiasikan prinsip nasionalisme.

**Kata kunci:** kepercayaan budaya, nasionalisme, teori relevansi, representasi

## INTRODUCTION

People's interactions are significantly influenced by culture. Martin and Ringham (2000) define *culture* as the collective understanding, beliefs, and principles that define an individual or influence a society. It influences the ideas individuals bring to a discussion (Mey, 2001). The cultural understanding of the speakers influences how they contribute to ongoing discussions. In the same way, the extent to which receivers share the cultural assumptions of the speakers determines the inferences and significance they draw from the speakers' purposes. Culture has been identified as a critical factor in determining the humor of quips in funny interactions. Attardo (1994: 322) notes that "each culture establishes the boundaries between circumstances that are suitable for humor and those that are not." Consequently, the social setting in which a joke may be delivered is determined by culture. Cultural beliefs, by implication, underlie jokes and establish the parameters of what participants consider humorous.

Stand-up comedy is a popular culture where audiences meet to enjoy the comedians' jokes, which elicit hilarity. Conventional and modern cultural convictions are mediated within the performance time Mintz (1985, p. 75). Meanwhile, according to Schwarz (2010), stand-up comedy is considered as a subgenre of humor in which the performer, known as the stand-up comedian, stands on stage and addresses the audience directly. In general, stand-up comedians are solo performers who position themselves in front of an audience with a microphone and present a series of humorous stories, one-liners or short jokes, and anecdotes, commonly referred to as "bits," in order to make the audience laugh. Personality, engagement with the audience, and the ability to react spontaneously to heckling are essential elements for the success of Stand-up Comedy. Limon (2020) argued that in stand-up comedy, the comedian typically delivers a sequence of comical humorous stories, jokes, and one-liners referred to as a monologue, routine, or act. Meanwhile, according to Mintz (1985) in (Afidah & Wahyudi, 2014), stand-up comedy is an encounter of a single, standing performer performing hilariously and talking humorous things without the aid of costume, scenery, or other dramatic tools. It is also considered as a subgenre of humor in which the performer stands on stage and addresses the audience directly. Another perspective is taken from Badara (2018). He views that "Stand-up Comedy is an art that is delivered individually in front of the live audience". Overall, he views that the comedian's reliance on speaking proficiency rather than body language to generate humor makes Standup Comedy more appealing.

In Indonesian context, Stand-up Comedy is considered as a smart comedy Anjani (2013). She also stated that the art form of Stand-up Comedy consists of verbal monologues delivered to the audience. Then, Trisnawati et.al (2013) argue individuals that perform Stand-Up Comedy are known as comics, Stand-up

comedians, or Stand-ups. However, most individuals referred to them as comics. They also stated that the concept of Stand-up Comedy is one individual doing jokes using a microphone while standing on a stage in front of an audience. In modern times, Stand-up Comedy is performed by standing on a stage, sitting on a chair, or utilizing various props. Stand-Up Comedy performance usually takes place at a café, bar, university, or theater. Putra and Asril Trimulya (2016) believed that typically, stand-up comedy is performed live, and comedians perform one-man shows as it is a form of comedy performed by comics as a monologue.

According to Glick (2007: 293), he states that stand-up comedians "set up" cultural understanding for the audience and subsequently instruct or direct them in its practical application. In order to consider any socially accepted theory, assumption, or representation pertinent to the realization of comic objectives, the audience and the comedian must be mutually cognizant of it as a component of their respective collective cultures. However, comprehending the cultural references employed is necessary to comprehend a comedy. Any cultural aspect referenced in stand-up acts should be derived from the whole culture. If the comic does not draw it from the collective culture, they must put it into shared existence during the performance. It must be evident in the show; he must disregard this cultural aspect (Glick, 2007).

Several studies were conducted. Yudhi & Sadono (2018) state that in Indonesia, the absence of quality education remains the primary obstacle to resolving any social issues. Pandji addresses this topic. To enhance the quality of education in Indonesia, it is necessary to have an individual who can implement these modifications. The production of the political rhetoric behind each object stand-up of Pandji Pragiwaksono infuses the significance of nationalism into the way the character becomes an asset beneath the trilogy of stand-up tours. The study aims to demonstrate that political organizations capitalize on the importance of nationalism as a political common commodification technique for the making of political campaign discussion through the replication of stand-up comedy substance from every stand-up comedy distinctive tour carried out by Pandji Pragiwaksono, as seen through the lens of AWK Teun A. van Dijk. Another study was taken from Masfufah (2020). The aim of this study is to ascertain the manner in which nationalism values are formulated in song lyrics. The creator of a song must have an idea to transmit, and in turn, the significance of the song lyrics must correspond with reality. This investigation employs Ferdinand De Saussure's semiotic analysis, which pertains to a song lyric that is examined per verse. In this analysis, the following steps are taken: (1) identifying the sign of the song lyrics that signify the subject of research, and (2) composing a marker (signifier) or tangible form, specifically the lyrics of 'Menoleh' by Pandji Pragiwaksono. 3)

composing a sign that embodies the concept of indicators. Four (4) perceive a connection between social actuality and the forms, concepts, and signs of signs. The objectives of this investigation are to elucidate the principles of nationalism through the use of song lyrics, which are subsequently transformed into a creation that can be chanted and relished. The work is rooted in the values of the heroes' battle, and young people of today need to keep fighting for the development of Indonesia. Another studies sample is taken from Masfufah (2020). Her study aims to ascertain the significance of the point of view of nationalism in the diaspora that PPKN UNJ students convey on the Pandji Pragiwaksono YouTube channel by applying the constructivist paradigm, descriptive research type, and qualitative approach. The researcher employs audience reception analysis in conjunction with Stuart Hall's encoding-decoding theory, which categorizes audiences into three positions: dominant (hegemony), negotiation, and opposition. In-depth interviews are employed as data collection measures. Based on the findings of the study, the informant's interpretation of Pandji Pragiwaksono's YouTube program, "nationalist diaspora ga?" occupies the dominant hegemony position. In the program, the informant's view of Pandji's overall response dominates the negotiation position. The public's interpretation of Pandji's statement, which asserts that "people can be called nationalist if they are intended," dominates the opposition's perspective (Masfufah, 2020).

My research diverges from other studies by concentrating on how comedian Pandji Pragiwaksono employs humour and comedic platforms to enhance audience nationalism awareness. His performance underscored the significance of preserving Indonesia's cultural variety and overcoming social pessimism.

Consequently, the primary emphasis of my research is on the means of communication employed by Pandji to convey the ideas of nationalism and cultural empowerment, together with their influence on the audience's feeling of identification and pride in Indonesian nationality. This research aims to analyze the function of comedy as a mechanism for fostering positive nationalism consciousness in the context of globalization and foreign cultural influences. According to Glick (2007), to achieve humorous grounding in stand-up performances, stand-up comedians must set up relevant background knowledge for the audience within the performance and guide them in how to use it. Shared background beliefs between stand-up comedians and their audiences, like cultural assumptions or representations, are prerequisites for understanding humour in comedy contexts. In this sense, Pandji attempts to share his point of view towards the nationalism of Indonesian society. Thus, this study investigated how Pandji brings into shared existence assumptions from emerging Indonesian perspectives who lack nationalism to be aware of love for this nation, Indonesia.

This study utilizes two key theoretical frameworks, Relevance Theory and Representation Theory, to explore the integration of cultural beliefs and nationalism in the performances of Indonesian stand-up comedian, Pandji Pragiwaksono.

Relevant Theory is a cognitive concept within practicality that proposes relevancy as a characteristic of statements and a mental model of ideas and reality. RT is a deductive interpretative model wherein stimuli from the outside and internal depictions function as responses (Yus, 2006). Inference, the principal interpretative process acknowledged in RT, is affected by various aspects, including the socio-cultural distinctiveness of those taking part (Yus, 2011). Utterances produce cognitive impacts when evaluated about an individual's intellectual surroundings. The cognitive context comprises the beliefs an individual considers true (Blakemore, 1992; Yus, 2006). The presumptions above stem from expertise, language, culture, and interaction context. Any interaction engagement is underpinned by two types of objectives: the informational purpose and the expressive purpose (Blakemore, 1992; Wilson & Sperber, 2004; Yus, 2011; Oyeleye & Sunday, 2013). The first objective is to inform the participant of a subject, whereas the second goal is to convey the purpose of exchanging information to the participant.

The RT theories of humour suggest that any humour-inducing input, such as a vocal joke, contains two different interpretations. The initial interpretation is explicit and readily apparent, whereas the subsequent interpretation is implicit and only disclosed at the punchline delivery. These two views must be in discordant relations or go against one another. Attardo (2011) characterizes RT methods to humour as incongruity-resolution models that explain humour in jokes. RT approaches to humour propose that a hilarious speech encompasses two interpretations: the first is readily available (overt interpretation), while the second is an improbable interpretation that the listener of the joke would not have considered. Humour originates from recipients of jokes recognizing that they have been misled, prompting them to reach the explicit meaning of the joke swiftly, or, more formally, they have been led down the garden path. Both the explicit and implicit meanings are implicatures formed from the assumptions seen in the setting of the statement. The explicit and implicit readings have been designated distinct terminology, such as essential presumptions compared to targeted premises and multiple-graded meanings versus single-covert interpretations. Building on Yus' (2004) application of relevance theory to humour, I examine how Pandji's stand-up comedy act highlights the cultural assumptions and representations that reflect Indonesian society's views on the issue of nationalism.

Meanwhile, *Representation* is an element that influences the formation of culture. Representation operates incessantly with identity, cultural control,

communication, and production. Representation in literature signifies the act of 're-presenting' a prior event, facilitating its mediation and re-enactment. The idea frequently elucidates the relationship between media texts and reality, as representation is a critical practice in constructing meaning. Representation may also signify the portrayal of the world's issues in a limited and imperfect manner. Despite being occasionally fantastical and fictional, media works can portray societal realities to audiences (Anwar & Situmorang, 2018).

Chris Barker (Cultural et al. and Practice, 2000; 9) in (Anwar & Situmorang, 2018) asserts that representation is a significant focus within cultural studies. Representation is how the world is socially formed and conveyed to us and by us with specific meanings. Cultural Studies examines the process of meaning representation itself. Stuart Hall (1997) in Anwar & Situmorang (2018) argues that representation is crucial in culture production. Culture is an expansive notion that encompasses 'common experience.' An individual is considered part of the same culture if the members have analogous experiences, cultural codes, linguistic expressions, and conceptual frameworks.

Hall (1997), as cited in Handayani (2019), argues that there are two processes of meaning within interconnected cultural representation systems. Firstly, representation allows us to ascribe meaning to facts through interactions among entities, individuals, objects, events, abstract concepts, etc., and inside our conceptual framework, i.e., our conceptualization. Secondly, by establishing correspondences between conceptual mappings and our symbols, diverse representations of our notion are articulated or positioned within that language. Hall (1997), as cited in Handayani (2019), asserted that the production and consumption metaphor illustrates the link between encoding and decoding. The event is represented as a reality based on how journalists and the media reported it. When we perceive a clan's event as a reality, it is perpetually poised to be designated as such. The subsequent inquiry pertains to representing reality when we perceive something as genuine. Rajiyem and Setianto (2004) assert that the interactions among objects, concepts, and clan symbols provide the foundation of meaning generation in language, a process including three components. Handayani (2019) asserted that representation links meaning and language to culture. Hall characterizes representation as using language to convey significant meaning to others. Representation in semiotics includes language, signs, and cultural imagery that signify or denote something (Handayani, 2019).

By utilizing Relevance Theory and Representation Theory, this study seeks to understand the ways in which cultural narratives and national identity are communicated and negotiated in Pandji Pragiwaksono's standup comedy. Through this exploration, the study highlights the role of comedy as a medium for

discussing and reflecting on cultural beliefs and nationalism within Indonesian society.

## METHOD

The research was conducted in multiple phases to analyze how Pandji Pragiwaksono's stand-up comedy highlights cultural assumptions and representations that reflect Indonesian society's perspectives on nationalism. The first phase involved deriving the subject matter from Pandji's book, *Nasional.is.me*, which is presented as part of his stand-up comedy routine. In the second phase, the author curated several scripts from the book to analyze the content further. Next, the author examined these scripts through the lens of Relevance Theory and Stuart Hall's concept of Representation. Finally, the author drew conclusions based on the analysis, providing insights into how cultural beliefs and nationalism are communicated and negotiated in Pandji's comedy.

## RESULTS

Humor, especially in the context of stand-up comedy, is deeply rooted in the shared cultural beliefs and representations between the comedian and the audience. According to Mintz (1985) and Yus (2004), comedians often use humor to express common cultural beliefs and to influence how their audience perceives these beliefs. In this regard, Pandji Pragiwaksono also endeavors to share his cultural perspectives with the audience through his comedic performances. As demonstrated in Excerpt 1, Pandji utilizes humor to reflect and challenge the cultural assumptions and representations that shape Indonesian society's views on nationalism. The following analysis delves into how Pandji's comedy serves as a platform for conveying cultural narratives and shaping collective understanding. In excerpt 1, he said,

*(Sebenarnya, pagi itu di GMHR (Good Morning Hard Rockers Show), kami membahas bagaimana orang-orang yang pernah tinggal di luar negeri cenderung skeptis terhadap Indonesia. Mereka nggak mau pulang, dan nggak suka Indonesia. Katanya, infrastruktur kurang, pajak nggak jelas, jalanan rusak, transportasi umum buruk... Mereka membandingkan Indonesia dengan Jepang, mengatakan bahwa kedua negara sama-sama dalam kondisi buruk di tahun 1945, tapi kini Jepang sudah maju, sementara Indonesia masih begini-begini aja. Dalam hati saya, waktu siaran, saya berpikir: Jangan Membandingkan Indonesia Dengan Negara Lain! Itu Tidak Adil. Itu Bukan Perbandingan Yang Setara)* which means actually, the other morning on GMHR (Good Morning Hard Rockers Show), we discussed how people who have lived abroad tend to be skeptical about Indonesia. They don't want to

return, and they don't like Indonesia. They say things like: the infrastructure is lacking, taxes are misused, roads are damaged, public transportation is poor... They compare Indonesia to Japan, saying that both countries were in bad shape in 1945, but now Japan has progressed while Indonesia is still stuck. While broadcasting, I thought to myself: Don't Compare Indonesia to Others! It's Not Fair. It's Not an Apple-to-Apple Comparison. (Excerpt 1).

In excerpt 1, I view that the script articulates comedian Pandji Pragiwaksono's perspectives on societal situations and Indonesian nationalism. Pandji aims to convey three significant points to the public, particularly the Indonesian people. At first, I believe Pandji aims to depict the mistrust Indonesians have for their own nation, Indonesia. He initiated the conversation by addressing the situation that those who have been overseas often exhibited scepticism towards Indonesia. They frequently express grievances on numerous issues, including deficient infrastructure, ambiguous taxation, and insufficient public transit, to the extent that they are reluctant to return to Indonesia. Secondly, he tries to offer an alternative viewpoint by juxtaposing Indonesia with Japan post-World War II. He notes that although both countries commenced from the same position in 1945, Japan advanced swiftly, but Indonesia continues encountering numerous challenges. He asserted that this comparison is inequitable because of the various settings of the two nations. This section elucidates several elements to consider while comparing Indonesia and Japan, including population, land size, number of islands, and the cultural diversity present in Indonesia. Despite Japan enduring significant losses, they possessed superior knowledge and expertise before 1945.

In closer analysis, I observed Pandji attempting to persuade the audience by emphasizing the significance of togetherness. He emphasized the primary issue in Indonesia: the absence of collective thought and cohesiveness among its populace. He conveyed his appreciation for the unifying nature of the Indonesian language while also voicing apprehension regarding the absence of robust leadership. In this context, he further underscored that assigning blame to the past is futile. Indonesia's present condition is a consequence of its historical trajectory; if individuals are dissatisfied with the current circumstances, they ought to endeavour to effect change. Pandji underscored the necessity of taking action to effect change for the benefit of future generations.

In conclusion, the excerpt from Pandji Pragiwaksono's stand-up comedy reflects his strong stance against comparing Indonesia to other nations, particularly Japan, in terms of progress. He emphasizes the unfairness of such comparisons, highlighting that each country's history, challenges, and cultural context are unique. By referencing the shared struggles of Japan and Indonesia in



1945, he critiques the tendency to measure Indonesia's progress against other nations without considering the distinct circumstances each country faces. Pandji's perspective encourages a more nuanced understanding of national development, urging the audience to recognize that Indonesia's path to progress cannot be directly compared to others, as it is shaped by its own set of complexities.

This commentary reflects a broader theme in Pandji's work, where he uses humor to address sensitive issues such as national identity, self-reflection, and the importance of embracing one's own context and history. Through his comedic lens, Pandji not only challenges common assumptions but also calls for a shift in mindset, promoting a sense of unity and pride in Indonesia's unique journey. His approach serves as a call to action for his audience to stop comparing and start focusing on collective efforts to improve the country, regardless of external judgments.

Another analysis is taken from excerpt 2 which focuses on altering the collective awareness of individuals, social events, and contexts. Pandji said,

*(Saya selalu berpendapat: tidak boleh kita membenci sesuatu yang tidak kita pahami. Saya terus terang bingung dengan orang-orang yang terang-terangan kepada saya mengaku pesimis terhadap Indonesia, mengaku skeptis, mengaku kehilangan harapan, bahkan (dan ada beberapa yang bilang ke saya langsung) bahwa mereka benci Indonesia. Saya bingung karena kalau ditanya, apakah mereka pernah ke kota lain selain Jakarta, kebanyakan di Jakarta lu . Berapa kali pernah ke Jogja, dan Bali. Aneh sekali. Bagaimana mereka bisa bilang mereka benci Indonesia kalau yang mereka tahu hanya Jakarta. Bagaimana mereka bisa bilang benci Indonesia kalau yang mereka tahu tentang Indonesia hanyalah dari apa yang mereka baca di media dan tonton di TV. Indonesia begitu luas. Begitu banyak hal yang terjadi di Indonesia. Media tidak akan bisa meliput dan mengungkap semuanya. Dan terus terang mengingat mereka tetap butuh menjual medianya dan faktanya berita buruk lebih seru dibaca dan tonton maka porsi akan kebaikan Indonesia sangat sangat minim. Banyak hal dari Indonesia yang tidak akan bisa orang ketahui kalau mereka hanya tahu Indonesia dari media. Beruntung saya punya pekerjaan yang membawa saya keliling Indonesia. Saya meyakini Anda tidak harus jadi entertainer untuk bisa keliling Indonesia, apapun pekerjaan Anda, kalau Anda jadi salah satu yang terbaik di bidang Anda, ada kemungkinan Anda akan bisa keliling Indonesia (bahkan dunia) setidaknya dengan mengajar keilmuan yang Anda punya. Nah, pengetahuan saya akan kota-kota di Indonesia ini yang juga ikut membentuk kecintaan dan optimisme saya terhadap Indonesia, berkenankan saya berbagi pengalaman keliling Indonesia yang saya alami (63))* which means I've always thought we should not hate something we don't understand. I am frankly confused by people who

openly tell me that they are pessimistic about Indonesia, that they are skeptical, that they have lost hope, and even (and some tell me directly) that they hate Indonesia. I was confused because most of them said Jakarta when asked if they had ever been to any other city besides Jakarta. How many times have they been to Jogja and Bali? Very strange. How can they say they hate Indonesia if all they know is Jakarta? How can they say they hate Indonesia if all they know about Indonesia is what they read in the media and watch on TV? So many things happen in Indonesia. The media will not be able to cover and reveal everything. And considering that they still need to sell their media and the fact that bad news is more fun to read and watch, the portion of the goodness of Indonesia is very minimal. People will only know a few things about Indonesia if they know Indonesia from the media. Luckily, I have a job that takes me around Indonesia. I believe that you don't have to be an entertainer to be able to travel around Indonesia; whatever your job is, if you are one of the best in your field, there is a possibility that you will be able to travel around Indonesia (even the world) at least by teaching your knowledge. Now that my knowledge of Indonesian cities has helped shape my love and optimism for Indonesia, I can share my travel experience around Indonesia (63).

In my opinion, Pandji Pragiwaksono's material in this excerpt highlights a critical perspective on nationalism, emphasizing the importance of understanding one's own country before forming judgments or expressing negativity about it. I see at the heart of his message a critique of those who express disillusionment or even hatred toward Indonesia based on limited experiences or a shallow understanding of the nation's vastness and diversity. Pandji's stance resonates with my own belief that it's essential to have a deeper connection with a country before forming opinions, especially when it comes to something as complex as nationalism.

From my perspective, Pandji's argument centers on the idea that to truly form an opinion about a country, one must experience it in its entirety, not just the parts that are readily accessible or commonly known. I agree with his frustration when individuals claim to despise Indonesia while having limited exposure, often confined to Jakarta, or shaped by media portrayals. I believe that Pandji is right to call out this narrow perspective because it's a direct contradiction to the rich and multifaceted reality of Indonesia. The media, by focusing on sensationalism and negative news, often fails to show the complexity and beauty of the entire country, which creates a skewed image of Indonesia. From my point of view, this limited understanding undermines the nation's true potential and diversity.

Pandji's experiences of traveling across Indonesia reflect the importance of firsthand exposure to truly understanding and appreciating the country. By traveling and experiencing the diverse cities, cultures, and communities, one can

gain a more comprehensive and nuanced view of Indonesia. I agree with Pandji when he suggests that travel and exploration aren't limited to entertainers or celebrities; anyone committed to their craft and excelling in their field can explore and contribute to their country. I believe Pandji ties nationalism to the act of engaging with one's country and appreciating its complexities. For me, nationalism is not about blind patriotism, but about developing a deep, informed love and respect for one's nation through direct experience.

I also interpret Pandji's approach as a call for a more positive and proactive form of nationalism—one that is rooted in understanding, optimism, and active participation. I believe his message is not just about rejecting negativity but also encouraging citizens to explore and engage with their country to gain a broader, more nuanced perspective. From my point of view, his message is a challenge to those who criticize Indonesia from a position of ignorance, urging them to open their eyes and hearts to the full spectrum of experiences the country offers. Pandji advocates for moving beyond superficial judgments and embracing the true diversity and potential of Indonesia.

In conclusion, Pandji's statement reflects his belief that true nationalism is grounded in a comprehensive understanding of one's own country. He challenges the negativity often associated with narrow or biased perceptions of Indonesia and calls for a broader, more inclusive understanding of the nation. I believe that by encouraging his audience to explore and learn about Indonesia beyond the portrayal presented by the media, Pandji advocates for a nationalism that is informed, optimistic, and rooted in real experiences. His approach, to me, fosters pride and love for Indonesia, not based on surface-level judgments but on a deep, personal connection with the country's diverse culture, history, and people.

Another analysis related to nationalism can be seen in excerpt 3. In Nasional.is.me, Pandji states:

*Bandung memiliki sebuah karakteristik yang unik. Kotanya itu penuh dengan masyarakat yang ekspresif dan apresiatif. Contoh ekspresif adalah banyaknya dan maraknya komunitas yang ada di kota ini. Pada Malam Minggu, nyaris semua komunitas tumpah ruah ke jalanan dan menjadikan Bandung menjadi kota yang ramai (dan macet). Cari komunitas apapun di Kota Bandung, pasti akan anda temukan, dan dengan jumlah massa yang tinggi. Contoh apresiatif adalah sejauh pengalaman saya, penonton paling keren selalu penonton di kota Bandung. Orang Bandung itu ekspresinya muncul kalau lagi nonton musik, dari yang anak muda sampai yang dewasa, yang mampu dan tidak mampu, terlebih karena mereka sangat apresiatif terhadap apa yang mereka tonton. Bikin acara kesenian di Bandung juga menyenangkan karena apresiasi mereka terutama kepada kesenian dan industri kreatif sangat tinggi. Makanya media media Bandung seperti majalah atau radio terutama, akan sering sekali bikin acara acara*

*untuk mengumpulkan massa mereka. Salah satu yang juga sangat terasa dari kota Bandung adalah jiwa kompetitif-nya dengan Jakarta (65)* which means Bandung has a unique characteristic. It is a city entirely of expressive and appreciative people. An example of expressiveness is the many and varied communities in the city. On Sunday nights, almost all communities spill onto the streets, making Bandung a bustling (and jammed) city. Search for any community in Bandung, and you'll find it, with a high turnout. An appreciative example is that the coolest people are always those in Bandung. Bandung people have much expression when it comes to watching music, from young people to adults, the rich and the poor, mainly because they appreciate what they are watching. Organizing arts events in Bandung is also fun because their appreciation for the arts and creative industries is very high. That is why Bandung media outlets, such as magazines and radio stations, often organize events to gather their audiences. One of the things that is also very noticeable about Bandung is its competitive spirit with Jakarta (65).

In my observation, Pandji's thoughts about Bandung reflect his broader perspectives on patriotism and how certain qualities of the city can serve as a model for the entire nation. From his statement, I identify several key points that aim to persuade others to appreciate and love Indonesia, particularly through the lens of Bandung's distinctiveness. Pandji effectively highlights how the qualities of Bandung can inspire a more profound sense of national pride and contribute to building a stronger, more united Indonesia.

Firstly, Pandji underscores the unique qualities of Bandung as a city brimming with expressive, grateful, and proud people. He invites others to recognize and appreciate local identity by showcasing the vibrancy and energy of Bandung's neighborhoods, from the bustling markets to the dynamic street life. Through this, he encourages people to value their local culture, which in turn strengthens their sense of national pride. By emphasizing the distinctiveness of Bandung's atmosphere, Pandji illustrates that people are more likely to cherish their country when they recognize the richness and variety in local traditions and customs. His mention of Bandung residents' deep respect for art and culture further reinforces the importance of cultural expression. By presenting this cultural vitality, Pandji makes a compelling case for why Indonesians should not only take pride in their nation's diverse cultural heritage but also actively engage in preserving it. This focus on cultural pride serves as a call to action, urging people to recognize the artistic traditions that have shaped Indonesia's identity.

Secondly, Pandji highlights Bandung's role as a creative hub, home to many young artists, designers, and fashion companies. In my view, this point is crucial because Pandji shifts the conversation from merely acknowledging cultural

pride to actively fostering creativity and innovation. He stresses that innovation should be not only encouraged but celebrated as a source of national pride. Bandung, with its thriving creative industries, exemplifies how local success stories can inspire national pride and help foster a collective drive to improve the country. Pandji uses Bandung's creative energy to remind Indonesians that their cities have the potential to foster innovation that can compete on a national and even international level. By showcasing Bandung's competitiveness with Jakarta, Pandji inspires people to recognize and appreciate the diversity and rivalry among Indonesian cities. This acknowledgment of competition fosters mutual respect among communities and emphasizes that healthy competition can drive progress and unity within the country.

Thirdly, Pandji observes a growing trend in which visitors from Malaysia increasingly choose Bandung as a destination. This observation carries significant weight in terms of national pride, as it highlights how Bandung is not only admired by its own residents but also valued by people from other countries. When outsiders recognize the beauty and creativity of a city, it has the potential to ignite pride among local residents. Pandji uses this point to show that the appreciation of Bandung by foreigners can lead to a stronger affection for Indonesia as a whole. As he points out, when others admire what we have, it encourages us to value it more deeply and motivates local residents to contribute to their nation's growth and development. This idea reinforces the concept that national pride is often fueled by the recognition and admiration of others.

In this context, I believe Pandji's thoughts in his stand-up comedy performance are critical for the broader understanding of Indonesian identity, particularly for those who may be feeling pessimistic about life in Indonesia. Pandji takes the opportunity to point out various aspects of the country that are worth celebrating, with Bandung serving as a prime example. By reflecting on the positive developments Bandung underwent between 1997 and 2005, he offers a hopeful perspective for Indonesians. I agree with Pandji's view that a country's journey involves both transformation and development. By pointing out Bandung's evolution, Pandji motivates the society to aspire to greater heights and encourages the collective effort needed to propel Indonesia forward.

In conclusion, Pandji's portrayal of Bandung as a vibrant, creative, and culturally rich city acts as an inspiration for Indonesians to reconnect with their roots and actively contribute to the development of their country. By valuing their local identity, embracing the spirit of innovation, and celebrating the beauty recognized by outsiders, Indonesians can build a more unified, prosperous nation. Pandji's message is clear: love and pride for one's country are not about blind nationalism but about engaging with the richness of local culture and contributing to the collective growth of Indonesia. Through his stand-up comedy, Pandji

encourages citizens to appreciate and actively participate in shaping their country's future.

## CONCLUSION

In conclusion, this study emphasizes the importance of Pandji Pragiwaksono's message, as conveyed through his performance and the insights in his book "Nasional Is Me." Pandji encourages Indonesians to maintain optimism and a deep affection for their nation, urging them to continually foster and enhance nationalism. As a vast country with a rich cultural heritage and numerous advantages, Indonesia requires a collective consciousness and unity among its people to strengthen national cohesion. The diverse and vibrant cities, such as Bandung, serve as prime examples of Indonesia's potential, highlighting the importance of mutual respect and solidarity. Ultimately, nationalism, as presented by Pandji, is not simply an abstract idea but a call to action, inspiring every individual to actively contribute to the development, appreciation, and love for Indonesia.

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