

CHAPTER I

INTRODUCTION

I.1 Background of the Study

In the past 10 years, the emergence of Internet has changed the way most of how Indonesians achieve their means of entertainment and information gathering. No longer do they find the passive - one way communication style fulfilling, but rather aliberal interactive form of knowledge gathering. Although it seems that television is going to a place of abandonment, Internet will have to wait for another several years before its influence can finally be relished by a nation as far-ranging as Indonesia.

The reason behind Internet's lul is because Indonesia is standing on the 77th out of 160 countries in terms of their literacy rate (CIA World Factbook, 2015), meaning that a vast number of Indonesians are in fact unable to read and write independently, therefore being highly dependant on television for enlightenment. Based on Nielsen Consumer Media View survey conducted in 11 main cities in Indonesia, TV penetration is still leading with 96%, followed by Out Of Home (53%), Internet (44%), Radio (37%), Newspaper (7%), and finally Tabloid and Magazine (3%) (Mila Lubis, 2017).

The following table will complement the numbers previously provided by Nielsen Media Research. According to statista.com, television viewers spend an average time of 254.7 minutes to 259.4 minutes from 2016 to 2017. Although the

rise is rather insignificant when compared to its biggest rivalry, television still proves that it will stay for another while in Indonesia.

Daily time spent with selected media in Indonesia from 2012 to 2018 (in minutes)

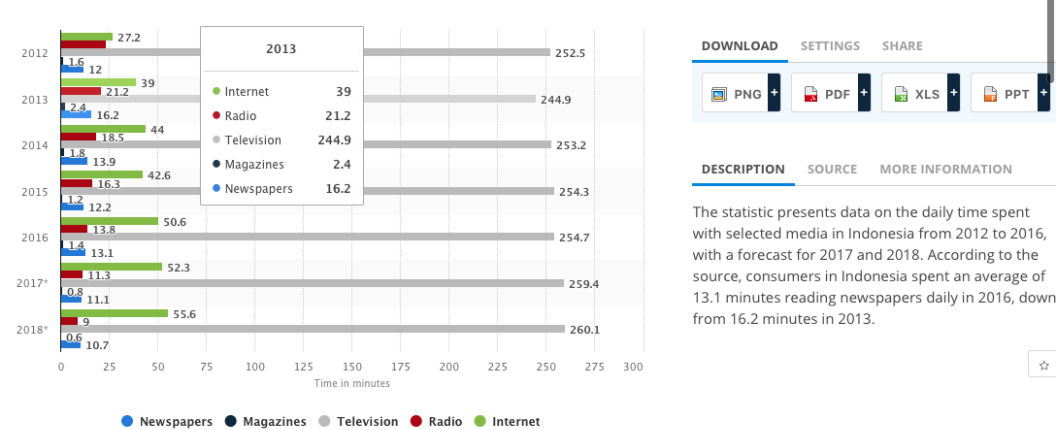


table 1.1
source: statista.com

Telecasting serves the purpose of raising synchronicity of the society through education, enlightenment and entertaining programs (Effendy, 2002). As the year progresses, new forms of programs emerge to fulfill the demands of these aforementioned purposes, including news and features or dialogue (Respati, 2013). In Spring 2011, a new kind of a genre widely known as ‘Stand-Up Comedy’ was born in Indonesia with sitcoms such as Warkop DKI in 1980s to 1990s and several other successful titles as its predecessor.

In the following year of 2012, more than 30 stand-up comedy communities has taken shape and pass the test of time to find and develop Indonesia’s critical comedians. Touching the topics that has been considered as taboo in the society, stand-up comedy creates an alternative for many Indonesians to gain insight, not to mention social class difference as the major hot issue. As a form of communication which depends mainly on verbal delivery upon a mass of

audience, stand-up comedians are expected to not only mastered the art of Rhetorics in public speaking, but also a specific persona in order to create a lasting impact in the listeners' mind. One comedian in particular has a sharp edge to his presentation. Pandji Pragiwaksono, a front runner of stand-up comedy Indonesia and one that holds the record of being the first Indonesian to perform worldwide since 2012.

Being the second after stand-up comedy tour, "Juru Bicara World Tour" is yet another channel for Pandji to share his critical knowledge and issues rarely known by people, especially in regards to politics, human rights, governmental regulations and infrastructures. One distinct topic in Juru Bicara is his extended gaze upon the widening gap between what it ideally need to serve and what has actually happened today: television ratings and censorship.

In Pandji's partnership with KompasTV, the two parties agreed on broadcasting Juru Bicara World Tour in KompasTV for four times: twice during the end of 2016 and the other two during the first month of 2017. In these four reruns of the show, when compared to the available DVD, two bits in particular can be found missing. The hidden bits were both in regards to rating: the ITC Depok bombings in 2016 and Trans7's satellite. With this gap in hand, a question about media's agenda urges to be answered.

As much as stand-up comedians claim themselves to be neutral when it comes to doing stand-up (Dika, 2018), there is a chance for the audience to question the interest and/or motives of the comedian. Especially when the comedian is publicly

someone who lives from the entertainment industry like Pandji (Dika, 2018), the suspicion of any hidden agenda is very likely to haunt the ideologies he brings into the table.

I.2 Problem identification

Pandji Pragiwaksono's track record in the past years has been known to be more than just either a regular stand-up comedian or an entertainer. To one end of the spectrum, he is an achieved new media entrepreneur. Not only does Pandji uses the available means of social media to advertise his upcoming projects and/or endorsements, but he also rebounces the hype by talking about the topic every so often. The following pictures are some examples to Pandji's media entrepreneurship:

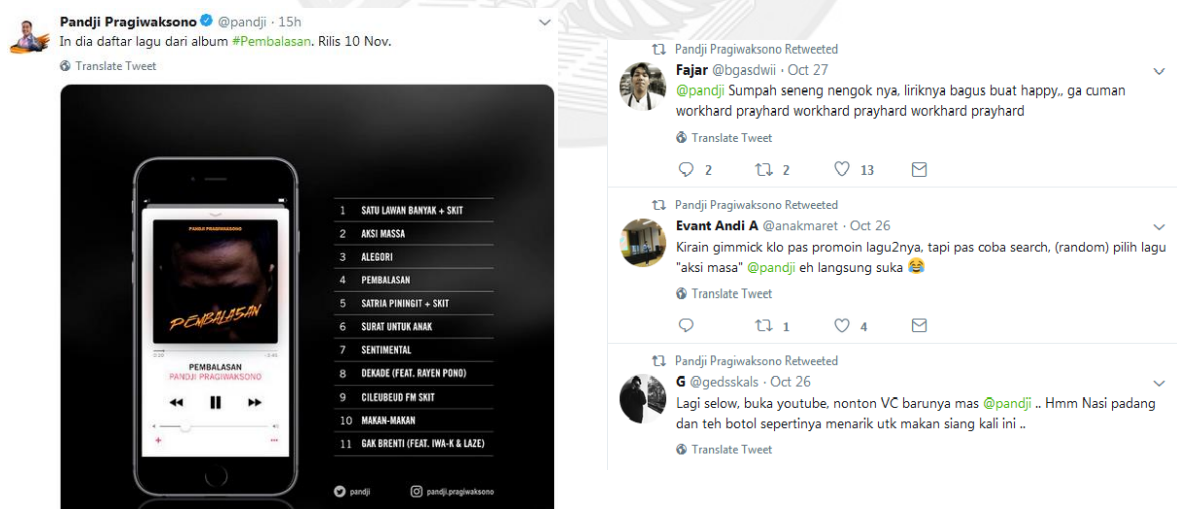


Figure1.1
Source: twitter.com/pandji



Figure 1.2
Source: youtube.com/pandji

To the other end of the spectrum, Pandji is one of the most vocal about his opinionsto date.In the most recent governor election, Pandji sided with aparty who later wins on the second round. Although a fellow comedian shares his concerns in reards to Pandji’s partisanship, Pandji admits that there is no effect in his brand (*Ngomongin Stand-Up Comedy*, Raditya Dika, 2018) The repeated cycle of new media platforms as a tool of sharing is used by Pandji.

Saya dibayar Anies Baswedan



Pandji Pragiwaksono
February 14, 2017
Uncategorized

“Dji.. Temen temen gue pada nanya ke gue, si Pandji kenapa sih?”

Itu kalimat pembuka yang sering teman teman saya tanyakan. Biasanya duduk mendekat, suaranya tiba tiba memelan supaya yang lain tidak dengar. Lalu mereka mulai membuka obrolan dengan “Gimana Anies?”

Lalu setelah saya cerita tentang situasi pilkada terkini dari kaca mata seorang jubir, baru setelah itu baru mereka melemparkan kalimat tadi...

“Temen temen gue pada nanya ke gue, si Pandji kenapa sih?”

Figure 1.3
Source: pandji.com/saya-dibayar-anies-baswedan

On the same interview with the fellow comedian on Youtube, Pandji admits two other topics on his stand-up comedy that has reap controversy where in both cases he believes that his standing is unshakable. In one, Pos Kota, a news

canal was offended when Pandji say a priest read too much criminal content which is mainly what Pos Kota covers and in another, the general public for equating FPI with undereducated Indonesians. In these two cases Pandji admits that he was blindsided and therefore unwilling to say sorry:

“Kalo yang tersinggung adalah emang target dari joke gue, gue akan duduk bareng dan diskusi sama mereka. Gue akan bela joke gue, gue akan minta maaf dan itu terjadi beberapa kali. Tapi kalo ternyata yang tersinggung diluar dari yang gue targetkan, itu gue ngga sengaja. Harusnya gue minta maaf”

The controversial element attached to Pandji Pragiwaksono seemed to have continued to Juru Bicara World Tour. He covered topics can be considered sensitive, and to some extent even be casted out of its television stream. In the same interview, Pandji further expresses his two personal aims in doing Juru Bicara. These two points show that what drives Pandji to cover those topics are for his love of performing and representament purposes.

“mungkin kalo buat level kita, harganya udah mahal buat stand-up. Sehingga ngga semua korporat bisa [...] Tapi kan gue pengen stand-up, [...] jadi gue bikin peluang sendiri, gue bikin peluang sebanyak-banyaknya dan ngomongin yang gua mau [...] Juru bicara itu contohnya – itu kan isunya banyak banget dari soal HAM sampai konservasi alam. Itu karena satu momen dalam hidup gue, gue ketemu sama orang-orang ini. Dan mereka rata-rata bilang, ‘ayo dong, bahas dong. Kita [udah bahas bertahun-tahun tapi] ngga ada yang merhatiin.’ Itu banyak dateng ke gue dan gue bawain itu.”

Being a public figure who creates his own opportunity to share knowledge, his audience is led to believe that Pandji has no more agenda than to become a spokes person for the troubled. Towards the end of his Juru Bicara performance, Pandji explains the reasoning of his current world tour title. He took the responsibility of representing others' voices, those of which does not have as much accontability to be considered as a believable speaker, even at the ease of

social media platform.

In the television industry though, the agenda that television station holds for its viewers is questionable. For one, quality content that doesn't attract as much viewers as soap opera and import shows are abandoned quickly in order to gain higher chances of profit although the quantity of content does not reflect the viewer's interest (Nastiti, 2016). For another, is that television as a tool of public voice has become a saturated place of political aims, whether in becoming an extension to endorse potential political leaders or to overthrow other media (Thaniago, Bachtiar, 2018). Therefore, the rising mistrust of the society increases slowly but surely.

I.3 Statement of the Problem

Through this research, the Author aims to be able to reveal the truth of whether or not Pandji Pragiwaksono has an agenda in regards to his television rating and censorship bit. Not only will this research be able to unveil the elements of controversy through deconstructing Pandji's verbal cues, but also to attest to how the myth of media conglomeration has changed over the years.

Therefore, this research identifies the problem as follows:

What makes Pandji's rating and censorship bit very controversial that two bits are removed? How has the myth of media conglomeration changed in his perspective?

I.4 Research aims and objectives

I.4.1 To examine the elements of controversy of Pandji Pragiwakosno's rating and censorship bit in Juru Bicara Jakarta.

I.4.2 To understand how – if any – the myth of media conglomeration has changed over the years according to Pandji's point of view.

I.5 Significance (Society and Knowledge)

1.5.1 Significance for knowledge

1.5.1.1 To help other researchers in cross-major studies, especially those who are also interested to investigate further the politics of Indonesian media conglomeration.

1.5.1.2 To complement researchers specializing in Pandji Pragiwaksono's critical analysis discourse, especially in relation to stand up comedy.

1.5.2 Significance for the society

1.5.2.1 To educate Pandji's stand-up comedy audience further about the elements that made up his controversial bits. Not only is this critical analysis based on tolerant behaviors useful to apply towards Pandji, but also for other bold stand-up comedians in the making.

1.5.2.2 To inform Indonesians about how better or worse the media conglomerations myth is today.

I.6 Organization of the Study

The structure of this thesis are as follows:

The first chapter will be about the background study and the question that guides the process of the whole research program. The second chapter will be about the research object. The third chapter will be about the theories and concepts used in regards to analyzing stand-up comedy while the fourth will be covering the methods used and systematic of the research. The fifth chapter will then cover the results of the research and how has it impact the listener. Finally, Author will give a brief conclusion on the sixth chapter besides giving a suggestion which can hopefully be useful for further studies.