



ETHICAL ANALYSIS OF ISLAMIC COMMUNICATION ON STAND-UP COMEDY SAMARINDA

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Abstract

Stand-up comedy is one of the arts that are in great demand by various circles because of its entertaining nature. However, the delivery of stand-up comedy material and improper wording sometimes trigger audience confusion. This makes comic or stand-up comedy actors many who reap protests. Thus the ethics of Islamic communication are indispensable in stand-up comedy. Starting from the search for materials and writing materials, then adjusted to existing places and norms, to the delivery of materials on stage. To find out this, researchers conducted field research aimed at knowing the application of Islamic communication ethics in Samarinda stand-up comedy. Research is carried out using qualitative methods. Selection of informants as data sources based on purposive sampling by predetermined criteria. Data collection is done by observation, interviews, and documentation. Data analysis is carried out in conjunction with the data collection process using data analysis techniques that include data condensation, data presentation, and conclusion drawing to obtain research results. The results of this study found that there is an application of Islamic communication ethics in Samarinda stand-up comedy. This can be seen from the search for writing material, the adjustment of the material to the stage they polled before performing, to the delivery of the material on the stage. The ethics of Islamic communication in stand-up comedy are: *qaulan sadidan*, *qaulan layyina*, *qaulan ma'rufa*, *qaulan maysura*, *qaulan karima* and *qaulan baligha*.

Keywords: Stand-up comedy, ethics, communication, Islamic communication.

A. INTRODUCTION

Stand-up comedy is a form of a comedy art show featuring comic performing Jokes or jokes. Usually, this is done in a monologue and face to face with the audience. *stand-up comedy* is also referred to as a place to express oneself and voice one's opinion.

Therefore, ¹*stand-up comedy* has become a joke art that is much loved by people from various circles as it is today.

The stand-up comedy itself first appeared in America in the 18th century in the form of a theatrical performance by performing *slapstick* or body movements to invite laughter from the audience. As it entered the 20th century, it turned into a comedy-themed musical theatre featuring a group of two people discussing everyday life or even satirizing politicians. After that, the show evolved into a *stand-up comedy* of one person we know as it is today.²

Stand-up comedy then spread to various countries, including Indonesia. In Indonesia, *stand-up comedy* first appeared in the 2000s and became widely known in 2011 through *open mic* activities at Ramon Papan's Comedy Café Kemang Jakarta. The presence of *stand-up comedy* audition programs in various media has also become a surge for the world of *stand-up comedy* and gave birth to famous comics such as Raditya Dika, Ryan Adriandy, Pandji Pragiwaksono, Ernest Prakarsa and others. These TV programs made *stand-up comedy* increasingly spread throughout Indonesia and gave birth to Indonesian *stand-up comedy* communities in various regions.³

The difference between *stand-up comedy* and other speaking arts lies in the arrangement of the material and the way it is delivered. Herein lies the link between *stand-up comedy* and communication science. The success of the ⁴*the comic* is inseparable from the way he communicates with the audience which includes the creation of the material and the way of delivering the material to trigger laughter. This can be seen from how understanding the audience understands the ⁵*jokes* in the material he conveys.

The material compiled by *the comic* is the result of the unrest they experience in the surrounding environment. Then they retell it on stage wrapped in a witty way. Each⁶ *the comic* is required to make material in advance in the form of *jokes* from the unrest they

1 Dave Schwensen, *Comedy FAQs and Answers: How the Stand-up Biz Really Works* (Simon and Schuster, 2012). P.5

2 Raymond Papan, *Stand Up Comedy Indonesia* (Elex Media Komputindo, 2016). Pp.1-3

3 Raymond Papan, *Scripture: Tips for the Early Stages of Learning Stand up Comedy Indonesia* (Mediakita, 2012). P. 9

4 Nurdiyana, "Perceptions of Communication Science Students towards Kompas Tv's Stand-Up Comedy Show as a Popular Comedy Program in Indonesia," Thesis, Department of Communication Science, Faculty of Social and Political Sciences, Hasanuddin University Makassar, 2017.

5 Beautiful Ita Utami, "Humor Strategies On Stand Up Comedy Shows," *Adabiyāt: Journal of Language And Literature* 2, no. 2 (2018): 219–45.

6 Pragiwaksono Pandji, *Free In Joking*, Library Span (Yogyakarta, 2012).



experienced before performing, even though he already felt funny. Therefore, the ⁷comics strongly consider the material he uses to invite the laughter of his audience.

In addition to the preparation of the material, the thing that distinguishes between other arts of speaking is the delivery of material or what is commonly referred to in the world of *stand-up comedy* as *delivery*. *Delivery* is closely related to the rhetoric used by *comics* because it involves vocal and physical in the delivery of material. *Delivery* includes eye contact, voice pressure, pronunciation, dialect, Body movements and physical appearance. Therefore, rhetorical skills in communication are needed to convey⁸ *stand-up comedy* material.

But sometimes the improper preparation and delivery of material often makes *comics* entangled in cases for the offence of their audience. We can see this with the many cases experienced by *comics* such as Pandji Pragiwaksono in the *Jakarta World Tour* which he uploaded on his Youtube channel. He called cats " gembel" animals. His words have come under fire from several parties, including the Indonesian Animal Guard animal lovers foundation. In addition,⁹ a *stand-up comedian* named Ridwan Remin was also exposed to a case regarding maanchovies that he conveyed. The material he brought in his special appearance called *Introduction* in 2019 was widely discussed and protested in 2020. In his appearance, he alluded to the closeness between Bertrand Peto and his adoptive mother, namely Sarwendah. The material eventually came under fire from Ruben Onsu as well as dealings with KPAI.¹⁰

Stand-up comedy material performed by *comics* also sometimes offends the religion of Islam. One of them is Joshua Suherman's material roasting Cherly Juno, a Cherybelle member. In his material, he compared the fame of two former Cherybelle personnel, namely Anisa Rahma who is Muslim and Cherly Juno who is non-Muslim. He said "*There is one thing that no talent of any size can beat, and that is the majority.*" These words can be based on that indeed Indonesian society is predominantly Muslim, so Anisa is more popular with the support of Muslims who are the majority. So the *stand-up comedy*

7 Intan Novita, Mukhlis Mukhlis, and Denni Iskandar, "Analysis of The Means of Rhetoric In Raditya Dika's Stand Up Comedy," *JIM Indonesian Language and Literature Education* 2, no. 1 (2017): 88–98.

8 Ifah Organizes Kurniati, "Stand Up Comedy, Millennial Generation Rhetoric," *EXPRESSION AND PERCEPTION: JOURNAL OF COMMUNICATION SCIENCES* 2, no. 2 (2019): 29–43.

9 Pandji Pragiwaksono Protested To Bring Stand Up Material About Cats (suara.com) accessed on Wednesday, July 7, 2021.

10 Ridwan Remin Considers Ruben Onsu's Family Appropriate to Be Material Stand-up comedy (suara.com) accessed on Wednesday, July 7, 2021.

performance uploaded on the Funny Assembly youtube account drew protests from people who watched it, especially Muslims.¹¹

In addition to these three cases, there are many more comics who are entangled in cases and problems due to the delivery and preparation of materials that are not accompanied by ethics. This gave rise to misunderstandings and audience offences at comic performances. Therefore, in addition to requiring material preparation and delivery techniques, *stand-up comedy* also requires ethics in communicating.

Ethics is central to communication. This is due to the usefulness of ethics that determines the effectiveness of the communication process. Communication ethics will consider the truth or error of the communication actions carried out, including in *Stand-Up Comedy*. Thus, in delivering the material, *the comic* is required to use good ethics.¹²

Islam has rules about how to communicate properly and correctly, to minimize conflicts or misunderstandings. This refers to the Quran and Sunnah which are the benchmarks for the good and bad deeds done by mankind. So the ethics of Islamic communication becomes the foundation for every Muslim when carrying out any communication process, including¹³ *Stand-Up Comedy*, either in participating in competitions, making *Shows*, or just appearing in an *open mic* in their regional community.

One of the Indonesian *Stand-Up Comedy* communities can be seen in Samarinda called *Stand-Up Comedy Samarinda*. This community is one of the forums for the Samarinda community to develop talents in the world of *Stand-Up Comedy*. Each member of the community trains the material they have compiled in an *open mic* event which is held every Friday at 20.00 WITA at the D'Puncak café under the name Tawakan event. From the event, the *comics* will evaluate their material and develop it. It is from this community that researchers will examine and describe the normative ethics of Islamic communication, used and applied by writers to the delivery of art performances, namely *stand-up comedy*. Through this research study, the application of Islamic communication

11 Nini Ibrahim, Ummul Qura, and Fauzi Rahman, "Speech Act of Indonesian Stand Up Comedian That Potentially Implicated to Racist Problem (Linguistic Forensic Analysis)," *Humanus* 19, no. 2 (2020): 192–205.

12 Jalaluddin Rahmat, *Prinsip-Principles of Communication According to the Quran*, Student Library (Bandung, 1993). P. 35

13 Dzakkyah Putri Nurul Latiffah and Sri Ayu Rayhaniah, "Communication Ethics in an Islamic Perspective According to Prof. Dr. Syukur Kholil, MA," in *International Webinar on Ulama Tafsir Dan Hadith in Nusantara* (Samarinda: LP2M IAIN Samarinda, 2021).



ethics will be found in every *stand-up comedy* performance, both in writing material, to delivering material on stage.

B. Research Methods

This research uses a qualitative type of research. It aims to outline the ethics of Islamic communication used in *Samarinda's Stand-Up Comedy* performances from writing to delivering the material. The approach used is a descriptive approach by describing or describing a problem in the population, situation or phenomenon that occurs during the creation to the delivery of the *Samarinda Stand-Up Comedy* material.

Researchers use three techniques in collecting data, namely: *First*, collecting data by observing or observing directly the ethics of Islamic communication contained in the content of *Stand-Up Comedy* material delivered on stage and *comic* attitude when delivering it. In this case, the researcher observed it by being an onlooker when *the comic* performed on stage. *Second*, interviewed *comic Samarinda* about the ethics used in his *Stand-Up Comedy*. In choosing informants, researchers use *the purposive* method to assign informants according to the established criteria, namely joining the world of *Stand-Up Comedy* for at least a year, having been *open mic* for ten times and having participated in *Stand-Up Comedy* competitions or *maize*. *Third*, collect data relating to the researcher in the form of photo documentation during interviews and photos when *comics* were performed on stage.

After the data is collected, the researcher analyzes the data by first selecting which data is needed in the study and which is not. After that, it is presented in the form of a narrative and conclusions are drawn.

C. Finding and Discussion

The search for material for the delivery of *Stand-Up Comedy* material on stage shows the application of Islamic community ethics. The following is the analysis obtained in this study:

1. Search and Writing Of *Stand-Up Comedy* Material

The *Stand-Up Comedy* material comes from unrest experienced by a *comic* then retold with cuteness as described earlier. *Stand-Up Comedy* can even bring the premise or unrest of others to be used as comedy or *satire* like some *comic* who voice opinions or popular unrest on the injustice committed by the government wrapped in comedy. This kind of thing is not uncommon to find in every *Stand-Up Comedy* stage.

One of *the American Comedians*, Carol Burnett explained that "Comedy is tragedy plus time." The point is that suffering would be a funny thing if it was shown on a comedy stage. The suffering in question is suffering or unsettling things based on one's experiences and views on these things and wrapped in cuteness. Then¹⁴ *the comic* will make peace with himself by making a search into his soul and getting to know more deeply who or the person who is how he is.

Several statements from informants indicate that a *comic* does not need to look for material or unrest outside of himself because a good *Stand-Up Comedy* material is material that is felt directly and exists in the *comic*. Therefore, each *comic* must have different unrest and different cuteness. This depends on the character of each *comic* in presenting the material. With these differences, the writing of material in each *comic* is different according to its character.

Meanwhile, the writing of the material by the *comic* can be reduced in half. Informants said that there are some *comics* who write material based on their experience and some who are not based on their experience (nonfiction). As for *the comic* who tells his experience, of course, he needs "spice" in his material to create cuteness, but without losing the point of the story. This is what is called a *punchline* in *the Stand-Up Comedy technique*. As is the case in making a film or theatrical drama. Of course, it requires "spice" in the form of taking the right angles and exaggerated scenes so that the audience gets carried away and can understand the message conveyed.

Punchline or "spice" to create cuteness in *Stand-Up Comedy* in the form of techniques that have been explained in the theoretical foundation of this study. Broadly speaking, the *punchline* is hyperbole, irony, and *what if* or defiance techniques. So the *plus* point in *Stand-Up Comedy* material based on *comic* experience is when a *stand-up comedian* is funny and he and the audience also feel back the experience he told and avoid *blanks* in his performance. As exemplified by one of the informants in his material when appearing on the *open mic* show *Decade of Coffe* at 9:00 p.m.:

"My home is far away, in a loa of thorns. Far away, I set out here from before."

The informant explained that he did live in the Loa Duri area which required him to travel long distances to get to the Vorvo area and follow the *open mic* that night. Therefore, he poured out his concerns about the long distance into the *Stand-Up Comedy*

14 Papan, *Stand Up Comedy Indonesia*. Pp. 56-57



material and added a *punchline* in the form of the phrase "*Sangking far away, I left here from before zuhur.*" Which hints at the distance and travel time of the long journey. So the informant searched and wrote down his material according to what he felt.

Meanwhile, the *Stand-Up Comedy* material presented is not based on someone's experience or fictional stories based on the work of a *comic* that also needs "spice" as previously explained. But the difference is, in this case, a *comic* relies on good *public speaking* techniques to make the audience believe and listen to it.

When writing material, *comics* are also required to use language and word selection that is easy to understand and according to the culture or background of the audience, they will face. Common word selection is very important in writing *Stand-Up Comedy material*. This is very useful in the audience's understanding of the *Stand-Up Comedy material* delivered by the *comic* when on stage. In addition, it is also useful for the comfort of the audience is listening to the material. So that the audience will follow the storyline that is conveyed with understanding and comfort and then respond to it with a laugh.

2. Adjustment of *Stand-Up Comedy Material* to the Stage to be Explored

Before performing, the *comic* always pay attention to who the audience is and where it performs. In addition to matching the material with the culture and background of the audience, this is also done to minimize the offence that occurs. So there are several material differences in each *Stand-Up Comedy stage*, namely:

1. Material based on the *job stage*

A *job* in *Stand-Up Comedy* is when *comics* are invited by an agency, institution, company, organization, etc., to fill a *Stand-Up Comedy* performance at an event. Usually the *comic* is given a theme and is required to follow the rules made by the person who invited it. However, if the theme given does not match the character or material that has been written by *Comic*, then the *job* will not be accepted.

In addition, the *comic* also considered whether their performance was broadcast in front of the public or not. If they appear in front of the public such as TV shows, radio, and others, then they will select more what material to perform. This is done because they cannot see who is the audience and minimizes the presence of things that are not suitable for the audience who are underage to hear.

2. Material based on the *show stage*

The *Stand-Up Comedy show stage* is where comics perform their material exclusively. Unlike the *job stage* which requires *the comic* to perform according to the theme and direction of the agency that invites him and pays attention to who the audience is, on the *Stand-Up Comedy show stage*, *the comic* is free to bring material as he wishes. In this case, it is *the comic* that hosts it.

The statement from the informant also showed that *Stand-Up Comedy shows* held by comics often feature dark material or *dark jokes*. Therefore, usually, comics make it a rule for their audiences not to record or even publish the material they display during *the show*. In addition, the MC or the committee organizing the *show* is also required to give the audience an understanding of the free material that will be displayed before the event begins.

One of *the shows* that is often held by the Samarinda *Stand-Up Comedy* community is called Kada Betakar. In the event, *comic Stand-Up Comedy Samarinda* is free to discuss anything in the material he presents.

3. Materials based on the competition

The Stand-Up Comedy material presented for performance in a competition is the same as the material presented during the *job*. The similarity lies in the suitability of the material already arranged by the person who invited *the comic* or organized a *Stand-Up Comedy competition*. While the difference lies in *the time slot* or time allowance owned by *the comic* to display the material.

4. Material based on *the open mic* stage

The material based on the *open mic* stage is very different from the material discussed earlier. On the *open mic stage*, the comics will train the material which is then selected for cuteness to be brought back during *jobs, shows, and competitions*. Usually, the *open mic* activity is carried out in a *café or coffee shop* and is held by a city community in Indonesia. In this regard, Samarinda's *Stand-Up Comedy* community holds *open mic* activities in the Decade of Coffe at the beginning of each month and at D'Puncak Kafe every Friday night (dates other than the beginning of the month). It was these two cafes that served as places for Samarinda comics to train their materials.

The comic who performs on the *open mic* stage cannot predict who will be the audience, because the place is a public place such as a *café or coffee shop*.



In addition to paying attention to the stage being explored, *Comic* must also pay attention to the norms that apply in Indonesia when performing. This is related to the origin of *Stand-Up Comedy* which is an art from America. So when the art of speaking develops in the territory of Indonesia, it must be modified to comply with applicable norms. This is because the initial concept of Western art is too "free" and the concept is not entirely suitable for performance in Indonesian territory because there are norms that must be obeyed. Such as religious norms, norms of decency, norms of decency and legal norms. These four norms must be adhered to by *the comic* to perform *Stand-Up Comedy*. As for the freedom to express themselves on the *Stand-Up Comedy* stage by *comics* related to their respective characters, it is not uncommon, several *comics* bring the material that comes to mind including dark material or *black jokes*, commonly known as *dark jokes*. It is material like this that causes a lot of protests from the public. Therefore, it must be adjusted to the norms in Indonesia.

Although *the Stand-Up Comedy* material which is dark and contains elements of SARA or pornography is adapted to the stage as previously explained, the *comic* still has to consider the material before being brought on stage.

Roman Papana explained that some things cannot be freely performed on the *stand-up comedy stage*. *First*, jokes or jokes that are racist. It's best not to harass people of a certain ethnicity that can cause offence. *Second*, Jokes which contain topics about diseases. Because it will not cause laughter, but sadness. *Third*, gross images or disgusting things, such as discussions that come out of body holes. *Finally*, using profanity, obscene, sordid and others. Thus, although¹⁵ *stand-up comedy* is a speech art that originated in the West, *comics* must adapt their material to predetermined rules and cultures.

3. Presentation of Stand-Up Comedy Material On Stage

Public speaking techniques are needed in a *Stand-Up Comedy* performance on stage, as previously explained. Especially for *comics* that use fictional material in each of their materials. *Public speaking techniques* help *the comic* get the audience's attention before the audience laughs out loud for the material.

This shows that *Stand-Up Comedy* not only requires material readiness but also requires good *public speaking* techniques to influence the audience so that it can be understood, and accepted and the audience will participate in the story until they laugh.

15 Papana. Pp.67-68

This is what is called *delivery* in *Stand-Up Comedy*. As for good *delivery*, it will be obtained from *comic* flying hours and how often he trains his material on the stage of *open mic stand-up comedy*. So they will evaluate how funny the material is.

In addition to requiring good public communication techniques, people who do *stand-up comedy* also need acting skills when performing. So when on the stage of *stand-up comedy*, *the comic* also demonstrates events or dialogues that are in accordance with his experience, to support the cuteness of the material. It is called *act out* in *stand-up comedy*. Therefore, it is not uncommon for a *comic* to fight according to what is experienced and felt even though they have to get angry or shout.

In addition, *the comic* is also required to pay attention to the majority of the audience, whether most of them are older people, people who are about the same age as him, or even people younger than *the comic*. So that when he uses *riffing* techniques or invites the audience to interact, it will be adjusted to who he is talking to for the convenience of the audience.

The comic must have had an opinion implied in every delivery of his *stand-up comedy*. This is because every *stand-up comedy* material he makes comes from the unrest and perspective of a *comic* in seeing a phenomenon he experiences. In this opinion, he often inserts moral messages in every material he makes, especially in one of the *stand-up comedy formulas*, namely *set-up*. As explained earlier, *the set-up* is the introductory part of the *joke*. In the introduction, the *comic* reveals the original phenomenon that occurred and he felt according to his perspective. It was there that he slipped the opinion of the message and was taken seriously by the audience, which he would then turn into a word-composing game to make a laugh.

The stand-up comedy that has a moral and funny message is actually at the highest level of comedy delivery. Because the priority of the delivery of *stand-up comedy* is only how the performance is funny and can entertain the audience. *Comic* sometimes doesn't realize the moral message in his material is also related to good *delivery*. *The comic* will deliver the material well if it is with a good delivery as well. So that the moral message and cuteness in his material are also conveyed even though he is not aware of it.

The discussion of the message conveyed in *the stand-up comedy* material shows that *stand-up comedy* is a good means of giving advice or criticizing someone without offending him. This is because the messages are wrapped in cuteness so that they do not

seem patronizing or intimidating. So in order for the message or advice to be well received by the audience, good *delivery* or delivery techniques are needed.

D. Analysis

1. Application of Islamic Communication Ethics in the Search and Writing of *Stand-Up Comedy* Material By Comic Samarinda

Communication aims to be able to change attitudes, change opinions or opinions/views change behaviour, and change society. Therefore, the message of the content of the communication must be trustworthy, so as not to cause ugliness to the recipient.¹⁶ Therefore, the research and writing of *stand-up comedy* material by comic Samarinda fulfils one of the ethics of communication in Islam, namely *qaulan sadidan*. The previous explanation has explained that *qaulan sadidan* is an ethic of communication taught through the Qur'an that is honest, true, and does not lie. Through the search and writing of material that requires a *comic* to tell what he experienced or something that was unsettling for him and wrapped in comedy and delivered on stage like the material of one of the *comics* that researchers have exemplified before, it is very proving that *comic* also applies the ethics of communication in his *stand-up comedy*.

Qaulan sadidan which is honest and true makes a communicator who carries out the communication process prohibited from lying, making things up, or conveying false information. Nor is the message conveyed by lying, not a message obtained without *tabayyun* or researching something to be clear, and dare to bear the risk of the truth of the message. As the hadith of the prophet narrated by Abu Hurairah r.a:

About Abu Hurira, may God rest his soul, the Messenger of God said: Whoever believes in God and the other day may say good or to shut up, and whoever believes in God and the other day, may he be the son of his neighbour, and whoever believes in God and the other day will be his guest. Narrated by Bukhari and Muslim

Means:

"From Abu Hurairah radiallahu 'anhu he said; The Prophet sallallahu 'alaihi wasallam said: "Whoever has faith in Allah and the last day should say good or be silent, and whoever has faith in Allah and the Last day, let him not hurt his neighbours, and whoever has faith in Allah and the Last day, should he glorify his guest" (H.R. Bukhari).

¹⁶ Heriyadi Heriyadi, "The Role of Theory in Communication Studies," TASÂMUH 16, no. 1 (2018): 97-118.

Regarding *tabayyun*, it is also explained in surah al-Hujurat verse 6,

You are a punk, you are a prophet, so you show that you have hit a people at young age and become a human being

Translate:

"O you who have believed, if there comes to you a disobedient person with a message, then examine it carefully so that you do not cause a misfortune to a people without knowing what it is that makes you regret it." (QS. Al-Hujurat: 6)

The above verse shows the importance of researching and researching the information conveyed. It is also applied in *stand-up comedy* when *the comic* discusses something outside of himself. For example, when a comic roasts a person, he must know the background of the person being rotated and find out about anything related to that person and make sure that the information he gets is correct. So that it does not trigger misunderstandings of the audience or the person to be *roasted*. Then it can be seen that *stand-up comedy* conveys the truth in its material. This is in accordance with the principle of *qaulan sadidan* which has a very deep meaning to end the value of truth. The principle includes the content of the message and relationships. This means that the content of the message in a communication process must contain truths adapted also to the context in which communication occurs and good grammar, in order to achieve good human relations as well. This shows that *qaulan sadidan* is very important to be applied in *stand-up comedy* writing.

One of the founders of Indonesian *stand-up comedy*, Raditya Dika once said that a good comic is a comic that is honest with himself. In addition, Ramon Papana also said that to create or perform a *stand-up comedy*, the comic must first find his identity, identifying things that are inside and outside the self, in the sense of being honest with himself. It also hints that *the comic* is required to bring the material that contains the truth, including experiences he actually felt or information he previously researched or researched. So that the material presented strengthens the relationship between *the comic* and the audience, and helps *the comic* animate the material he conveys. So *qaulan sadidan* in *stand-up comedy* is the material that is presented honestly and correctly.

In addition, *punchlines* or funny words contained in *stand-up comedy* material are a deviation of the audience's assumptions or assumptions built by *the comic* and then deflected. This is obtained from the art of good word making and *the existing stand-up*



comedy techniques that cause laughter points. The point of laughter is caused by the expression or feeling of the shock of the audience because their assumptions do not match what happened. So comic doesn't need to lie or make up stories to be funny because the audience's laughter comes from *the comic's* creativity in composing words on the material. In addition, *punchlines* containing lies such as pranks will be accepted by the audience because of their obviously absurd nature. In addition, the *comic* will also confirm if they are joking.

Meanwhile, in the wording technique, *comic stand-up comedy* Samarinda also applies *qaulan maysura* which means light words that are easy to understand. This can be seen from the choice of words used by *the comic* is light and easy-to-understand words or sentences so that the audience understands the meaning of the law conveyed so that it makes them laugh. The principle of *qaulan maysura* also teaches effective communication to achieve harmony in establishing social relations. For example, comic material when participating in the competition at the following Fruit Balikpapan café.

"*Bis is famous for its oil city scrambles and its mascot sun bears. Well me, my face is oiled, my body is a bit thick like a sun bear. Lack of love for what I am with the city of Balikpapan.*"

The funny *stand-up comedy* material, making the audience laugh for a moment to unwind is also related to the notion of *qaulan maysura*. It can be seen from the understanding of *qaulan maysura* in the interpretation of Al-Azhar, which is a word that makes people happy and relieved. Therefore, *stand-up comedy* is in demand by various groups such as young people, teenagers, and even the elderly, to become *comics* or just be the audience. Although sometimes there are audiences who do not laugh because of different senses of humour, *qaulan maysura* still helps *comics* make the audience happy and pay attention to the material presented.

2. Application of Islamic Communication Ethics in The Adjustment of Stand-Up Comedy Material

The *stand-up comedy* material selected between what is appropriate and inappropriate to be performed on a stage according to the situation, the background of the audience, and the prevailing norms is an attempt to apply *qaulan ma'rufa* in Samarinda *stand-up comedy*. This can be seen from the comic adjustment by distinguishing the place between *the job stage, show, competition and open mic*. They also adhere to the norms prevailing in Indonesia, especially religious norms, albeit on a

certain stage. Like the material of one of the comics, he performed on the following exclusive stage.

"I'm a visually impaired person. That's my shortcoming. But fortunately, I didn't follow along with the covid-19 virus. I'm confused about the one who got hit, I'm the one who's blind and can just avoid it."

The above material is a concern that makes the comic come to terms with his shortcomings. The material is presented exclusively and closed to avoid misunderstandings among the wider audience in the event of a misunderstanding in the material.

So the principle of *qaulan ma'rufa* which upholds justice, namely putting communication in its place, is also applied in the art of speech. It is the fairness in communicating that also helps *the comic* in choosing whether the material presented is appropriate. In the Arabic proverb, it is explained,

For every article, there is a place, and for every place an article

Terjemahan:

"Every speech has its place and every place has its own speech. "

Comic's adherence to the prevailing norms and the adjustment of the material to which stage he is exploring does not affect the cuteness of his material. As explained earlier, that cuteness is influenced by *comic creativity* in *the delivery* and preparation of words in the material. So based on the observations of researchers in the field, free material that violates norms is not necessarily funny because of the improper delivery and arrangement of the word and the different senses of humour of the audience.

The researchers concluded that the adjustment of the material to the stage they were exploring made *comics* indirectly apply the Islamic communication ethics in the form of *qaulan ma'rufa*. These adjustments are made by separating the stages that are in front of the public and those that are not, as well as adjusting their material to the norms prevailing in Indonesia without reducing the cuteness in the material.

3. Application of Islamic Communication Ethics in The Delivery of Stand-Up Comedy by Comic Samarinda

The delivery of *stand-up comedy* when on stage, is not infrequently performed with a friendly tone, language, and attitude. So that it makes the audience comfortable listening to the words delivered. This makes *stand-up comedy* one of the arts of speaking that meets the ethics of communication in Islam, namely *qaulan layyina*. It can be seen

from the principle of *qaulan layyina* which requires the communicator to respect the interlocutor. In addition, the comic's efforts to avoid words that trigger audience outrage, also made *stand-up comedy* said to implement the *qaulan*.

But in terms of the softness of speech, the application of *qaulan layyina* depends on the *character of the comic* and the story performed. Comic words may use harsh and harsh intonation when performing material on stage even though they are not intended for the audience and do not intend to demean the audience. Therefore, some comics give directions on *stand-up comedy* before performing so that the audience is better prepared to accept and snore their material. These directions are also conveyed meekly and friendly so that the audience understands, understands and follows the directions that have been conveyed.

In addition to *qaulan layyina*, *qaulan karima* is also applied in the delivery of *stand-up comedy*. In accordance with the *qaulan principle of charisma* which contains respect for parents and friends or colleagues, some comics also apply the *qaulan* in their performances on stage. This can be seen from the customs and manners contained in the delivery of *the comic* when performing so that it makes the audience feel honoured and willing to listen. In addition, it is not uncommon for the comic to choose the word "I" over "I" when referring to himself as the example of a material that researchers have previously described, to level the tribute even though there is a little older audience amid a large number of young audiences.

There is no mercy from the 50s, and if you were rude and rude, they would have been relieved of them, so forgive them and consult them on the matter. If you are invited, then rely on the 10 th

Meaning:

"So, thanks to the grace of Allah you (Prophet Muhammad) acted meekly towards them. Had you been harsh and rude-hearted, surely they would have stayed away from your surroundings. Therefore, forgive them, ask for forgiveness for them, and consult with them in all (important) affairs. Then, when you have made up your mind, turn to God. Surely God loves the men of manning." (QS. Ali Imran 3:159).

In the end, through the previous application of *qaulan*, it can be seen that comic also applies *qaulan baligha* in its *stand-up comedy* delivery. This can be seen from the application of *qaulan sadidan* which makes them say honestly so as to animate the

material, *qaulan layyina* and *qaulan karima* which makes them respect and friendship with their audience and makes them respectable, *qaulan ma'rufa* which requires them to say according to the place and norms, also *qaulan maysura* which makes their words easy to understand. The *qaulans* led them to *qaulan baligha* where the message in their material was conveyed because it made the audience feel appreciated and comfortable to listen so that they laughed.

The principle of *qaulan baligha* is found in the words that are imprinted on the heart which is the core of the effectiveness of communication. So that it indirectly persuades the interlocutor because of the message that reaches the heart. This is also in keeping with the benefits of *stand-up comedy* that easily builds bonds with the audience, paints a picture of the story in one's mind, and can create a message that is structured and conveyed in a more popular and engaging manner. Therefore, a *stand-up comedy* that is funny and intriguing can easily make the message convey well.

Although it can indirectly make the message conveyed in the hearts of the audience, only a few comics can deliberately insert the message. Hanya comic senior who can deliberately slip a moral message or advice into his *stand-up comedy* material then it's funny. Senior comic flying hours allow them to easily write to deliver material that contains the advice or moral messages and invites a lot of laughter. Whereas some comic beginners sometimes accidentally create material that contains the advice or moral messages because it is based on their concerns. Like the concluding material of one of the following comics,

"For my friends who smoke, I have one message. The face can be black, but the lungs do not. Stop smoking!"

D. Conclusion

Researchers found that there is an application of Islamic communication ethics in Samarinda *stand-up comedy*. This can be seen from the search for material writing, adjustments on the stage they explored before performing, to the delivery of the material on stage. The ethics of Islamic communication that exist in *stand-up comedy* are: *qaulan sadidan* which requires the comic to make material that is indeed based on his experience or the results of his research, *qaulan layyina* which requires the comic to speak



in a friendly attitude without offending his audience and listening carefully to the material presented, *qaulan ma'rufa* who making *the comic* place the material according to the place, audience background, and norms prevailing in Indonesia, *qaulan maysura* makes the material presented easy to understand so that the audience laughs, *qaulan karima* that influences comic's words to make the listening audience feel honoured and solemn to listen, and *qaulan baligha* which indirectly makes the message tucked away in *stand-up comedy* material well conveyed.

The use of Islamic communication ethics applied in *stand-up comedy* in no way diminishes the core cuteness in its material, but rather helps *the comic* in attracting the attention of its audience to spark laughter. Because the cuteness depends on the comic's creativity in compiling the material.

Thus, it is through this ethic of Islamic communication that *Stand-Up Comedy* material can be conveyed well to the audience without offending them. So *comic* can easily create laughter as he wishes and the purpose of *his stand-up comedy*. This is due to the comfort of the audience as a communicant created from the ethics of Islamic communication.

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