

THE POWER OF KNOWLEDGE IN PANDJI PRAGIWAKSONO'S STAND-UP COMEDY: A SOCIAL SEMIOTIC ANALYSIS OF THEO VAN LEEUWEN ON THE STAND-UP PERFORMANCE 'MULUT PANDJI MATA NAJWA'

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ABSTRACT

Indonesia, as a democratic country, has seen a decline in political participation from its citizens in recent years. Stand-up comedy, as a medium of social criticism, holds significant potential to voice political issues in a light yet meaningful manner. This study analyzes how Pandji Pragiwaksono operates the power of knowledge through his stand-up comedy performance titled "Mulut Pandji Mata Najwa." Using Theo Van Leeuwen's social semiotics theory, this research identifies four key dimensions: discourse, genre, style, and modality. The analysis focuses on how Pandji utilizes discourse to deliver social criticism, the stand-up comedy genre to convey complex messages in an entertaining way, and verbal and non-verbal communication styles. Additionally, the modality applied by Pandji strengthens the message delivery, encouraging the audience to reflect on political and social issues. This approach helps understand how power and knowledge are communicated through popular culture in Indonesia.

KEY-WORDS

knowledge power, Pandji Pragiwaksono, stand-up comedy, social semiotics, social criticism



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INTRODUCTION

Indonesia is a democracy based on Pancasila. According to the People's Consultative Assembly Research Body (MPR RI, 2018), Pancasila democracy places the people as the holders of the highest sovereignty, who ideally play an active role in overseeing the governance process. However, in recent years, political participation has shown a declining trend, as revealed by the reports of The Economist Intelligence Unit (EIU) and the 2021 Democracy Report, which indicate a shift in Indonesia's democracy from electoral democracy to flawed democracy (Maulana, 2022). This decline is closely related to the increasingly limited civil liberties, pluralism, and the public's role in democracy.

In March 2022, a survey by Indikator Politik Indonesia revealed that the majority, or 64.9% of respondents, felt increasingly afraid to express their opinions.

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Details showed that 6.8% of respondents strongly agreed, and 56.1% agreed. Meanwhile, 21.4% of respondents disagreed that the public is increasingly afraid to express their opinions, with 16.8% somewhat disagreeing and 4.6% strongly disagreeing. Meanwhile, 15.7% stated they did not know or refused to answer. At its peak, as reported by CNN Indonesia, in 2022, the SETARA Institute and the International NGO Forum on Indonesian Development (INFID) recorded the score on the right to freedom of expression and speech in Indonesia as the lowest this year compared to other human rights indicators. That indicator only obtained a score of 1.5 (CNN Indonesia, 2022). The measurement scale set by SETARA ranges from 1 to 7. In the context of democracy, when the people's voice is ignored, it means that the people's opinions, needs, and aspirations are not listened to or considered in the political decision-making process. In an ideal democratic system, the people's voice should be the basis of all government policies and decisions (Dahl, 1998).

Amid this political dynamic, criticism of power becomes a challenge. One figure who actively criticizes political conditions through popular media is Pandji Pragiwaksono. Pandji uses stand-up comedy as a tool to deliver social and political criticism. Comedy as a form of political communication is not new. Since ancient Greece, humor has been used as a tool to criticize dominant power (Murray, 2010). In Indonesia, stand-up comedy has also become an effective medium for voicing public views on complex issues, ranging from political to social dynamics.

One of Pandji's works that became a highlight is his performance titled "Mulut Pandji Mata Najwa," where he openly criticized several important figures in the government, including Luhut Binsar Pandjaitan and Erick Thohir. Through this performance, Pandji not only presented humor but also conveyed sharp and meaningful insights into the political situation in Indonesia. His ability to use stand-up comedy as a platform for political criticism strengthens the relevance of this art form in the democratic discourse in Indonesia. The theory underpinning this analysis is the social semiotics theory of Theo Van Leeuwen. This theory allows for a comprehensive analysis of how semiotic elements are used in communication to create meaning. According to Van Leeuwen, there are four main dimensions in social semiotics: discourse, genre, style, and modality (Leeuwen, 2005). Discourse refers to the structure and patterns of communication used to convey messages; genre relates to the conventions and categories followed by the text or communication; style refers to specific ways or characteristics in message delivery; and modality refers to the level of authenticity or reality given to the representation.

In the context of stand-up comedy, the discourse used by Pandji often intersects with social and political criticism. He does not hesitate to directly mention political figures and provide criticism toward policies that he deems harmful to the people. The stand-up comedy genre allows Pandji to deliver serious messages in a more relaxed and entertaining way, making it easier for the audience to accept the criticism. Pandji's communication style, both verbal and non-verbal, reflects courage and assertiveness in voicing his views. Meanwhile, the modality applied by Pandji strengthens the audience's perception of the issues he raises because the message feels more authentic and relevant to the social and political situation being faced.

Michel Foucault's theory of power is also an important foundation for this research. Foucault argues that power is not only repressive but also productive. Power is dispersed throughout all levels of society and is not monopolized by any

particular entity (Foucault, 1977). In the context of Pandji's performance, the power he presents is not formal power but rather power that emerges from the knowledge and discourse he conveys to his audience. According to Foucault, power cannot be separated from knowledge, because knowledge produces power, and power produces knowledge (Foucault & Gordon, 1980). Pandji, through his stand-up comedy, utilizes the knowledge he possesses to operate power on stage, influencing the audience to think critically about social and political issues.

Pandji's use of stand-up comedy as a medium to criticize power places this art form in a strategic position within political and social contexts. Pandji not only delivers humor but also constructs a discourse that encourages the audience to reflect on the social and political state of Indonesia. The social semiotics approach used in this research allows us to see how semiotic elements in Pandji's performance are used to construct meaning and convey profound messages. This research is relevant to the development of democracy in Indonesia, where freedom of expression is often under threat, especially with the existence of the Information and Electronic Transactions Law (UU ITE). Articles in the UU ITE are often used to prosecute individuals who criticize the government or authorities (Tirto.id, 2023). In such situations, stand-up comedy offers a relatively safe space for comedians to deliver their criticisms, although legal threats remain. Pandji, with his sharp and critical communication style, is able to use this space to challenge the status quo and open public discussions on issues that are often overlooked.

This research also aligns with Foucault's theory of power and knowledge, which views power as something not only held by the state or formal institutions but also dispersed among individuals in society (Foucault, 1978). In this case, Pandji does not only function as a comedian but also as an agent of change who utilizes his power on stage to mobilize his audience. Stand-up comedy becomes a productive tool in shaping and disseminating certain social discourses.

This study aims to reveal how Pandji Pragiwaksono operates the power of knowledge to his audience through the stand-up comedy performance "Mulut Pandji Mata Najwa". The main focus of this research is: "How does Pandji Pragiwaksono utilize the power of knowledge in the performance Mulut Pandji Mata Najwa?". Based on this focus, the research is formulated using the four dimensions of social semiotics analysis by Van Leeuwen, which are how Pandji controls and utilizes discourse to convey his knowledge-based power within the performance. Additionally, the research examines how the genre of stand-up comedy itself becomes a tool through which Pandji communicates this power of knowledge. The study also delves into the ways Pandji's communication style, both verbal and non-verbal, enhances and supports the delivery of these critical messages. Furthermore, it investigates how the types and levels of modality applied by Pandji in his performance contribute to the effectiveness of his power of knowledge, ensuring that his audience deeply connects with and reflects upon the socio-political issues raised.

Previous research on power or power relations titled "Becoming and being a camp counsellor: discourse, power relations and emotions" by Tenghua You (2023) explores the experiences of summer camp counselors and the emotional demands they face. The aim is to understand the impact of emotional demands and power relations on the emotional well-being of camp counselors. The findings show that discourse and power relations critically shape the experiences of camp counselors, and heavy emotional demands can cause mental and physical harm. Reflective

management practices are suggested to support the emotional well-being of camp counselors.

An earlier semiotics study titled "Politics at the table: food and power relations at the 1935 Brussels International Exposition" by Nelleke Teughels (2021) explores the semiotic meaning in the selection and representation of food at the 1935 Brussels International Exposition. The aim is to investigate how food was used by the organizing elite as a politicized instrument for cultural expression and diplomacy. The findings show that food was used as a tool to create cross-cultural goodwill, strengthen trade relations, and build national identity. Overall, these studies show how various power dynamics and individual agency operate within diverse social and cultural contexts.

Based on the explanations above, this research will be part of a broader discussion on power and human empowerment. The data supports that there is a good opportunity for this research to be conducted. Overall, this research aims to delve deeper into how the power of knowledge is operated by Pandji Pragiwaksono in his stand-up comedy performance, and how social semiotic elements play a role in delivering social and political criticism. Through the social semiotics approach and Foucault's theory of power, this research contributes to a broader understanding of power relations in popular culture in Indonesia, particularly in the context of performing arts such as stand-up comedy.

RESEARCH METHOD

This research adopts a qualitative approach to analyze how Pandji Pragiwaksono operates the power of knowledge in his stand-up comedy performance titled "Mulut Pandji Mata Najwa" (Foucault, 1977). This study uses a descriptive method with Theo Van Leeuwen's social semiotics analysis approach. According to Van Leeuwen (2005), social semiotics is an approach that studies the semiotic resources used in communication, emphasizing how these semiotic elements are used and understood in specific social contexts (Van Leeuwen, 2005).

This research aims to describe in depth how Pandji Pragiwaksono utilizes discourse, genre, style, and modality in delivering social and political criticism. The focus of the research lies in the analysis of the four main dimensions of social semiotics: discourse, genre, style, and modality, and how these elements function in the context of stand-up comedy as a medium of political communication (Van Leeuwen, 2005). By using this approach, the researcher hopes to gain a deeper understanding of how stand-up comedy can become an effective tool for conveying social and political criticism in Indonesia (Murray, 2010). It is also expected that this research will make an important contribution to expanding insights into the use of performing arts as a productive means of political communication (Foucault, 1980).

This research collects qualitative data through observation methods and text analysis of stand-up comedy performances. Primary data was obtained from direct observations of the performance "Mulut Pandji Mata Najwa," where the researcher recorded verbal and non-verbal elements used by Pandji Pragiwaksono in delivering his messages (Van Leeuwen, 2005). Secondary data was obtained from various relevant literature sources, such as books, scientific journals, articles, and online media related to social semiotics, stand-up comedy, and political communication (Foucault, 1978).

This observational approach was carried out by paying attention to the four dimensions of Van Leeuwen's social semiotics, namely discourse (the structure of communication), genre (the conventions used in stand-up comedy), style (verbal and non-verbal communication methods), and modality (the level of authenticity of the message) (Van Leeuwen, 2005). The results of the observation were then analyzed using Michel Foucault's theory of power to understand how the power of knowledge operates in the performance, as well as how social-political discourse is conveyed through humor (Foucault & Gordon, 1980).

The selection of Pandji Pragiwaksono himself was based on several reasons. Pandji Pragiwaksono is a well-known comedian, one of the founders of stand-up comedy in Indonesia, and has become a highly influential figure in the entertainment industry in the country. His presence not only provides entertainment for his audience but also inspires deep reflection on various aspects of social and political life in Indonesia.



Source: Liputan6.com

Image 1. Pandji Pragiwaksono

The content of stand-up comedy presented by Pandji Pragiwaksono covers a variety of themes, ranging from contemporary political issues to easily digestible aspects of everyday life. In each performance, Pandji's goal is not only to provide entertainment but also to invite the audience to reflect deeply on various issues relevant to their surroundings. He is known for his courage in raising sensitive and controversial topics. Due to his stand-up material, Pandji Pragiwaksono has been involved in several controversies, as his sharp social criticism has unsettled some parties. Interestingly, not only does his sharp social criticism provoke controversy, but even some simple material, such as topics about cats or mosque loudspeakers, can still stir up controversy in society.

Therefore, this research is expected to provide a comprehensive overview of how Pandji Pragiwaksono's stand-up comedy performances, through social semiotics analysis, can become a powerful tool for voicing social and political issues in Indonesia (Van Leeuwen, 2005).

RESULT AND DISCUSSION

This research uses primary data in the form of a recording of Pandji Pragiwaksono's stand-up comedy performance titled "Mulut Pandji Mata Najwa." This performance was chosen because it clearly contains elements relevant to Foucault's theory of power and knowledge, as well as Van Leeuwen's social semiotics. The data collected from this performance consists of various segments or sets, in which Pandji openly discusses Indonesia's socio-political issues with a humorous style that critiques power. Several sets of material discussed by Pandji in this performance include:

1. Set about Luhut Binsar Pandjaitan

In this set, Pandji boldly criticizes several controversial policies of Luhut. Pandji uses sharp yet satirical humor to highlight public dissatisfaction with the appointment of officials deemed less competent. By using irony, Pandji conveys the message that there is an absurdity in the way power is exercised in Indonesia, particularly regarding the appointment of key officials.

2. Set about Erick Thohir

Pandji also highlights the Minister of State-Owned Enterprises, Erick Thohir, particularly concerning policies that are considered ineffective. Pandji uses humor to challenge the public narrative surrounding economic policies often praised by the government, instead pointing out the problematic aspects of those policies.

3. Set about the Pandemic and Government Policies

Pandji discusses government policies related to the COVID-19 pandemic using everyday language that resonates with the audience. In this set, Pandji critiques the government's inconsistent policies that frequently change, while also highlighting the impact on the lower class. Through humor, Pandji opens a space for reflection for the audience to ponder the effectiveness of those policies.

4. Set about Democracy and Freedom of Expression

In this segment, Pandji raises the issue of freedom of expression and democracy, which are facing challenges. Pandji highlights how criticism of the government is often silenced, and how society must be more critical in defending democracy.

These sets of material show the diversity of topics raised by Pandji, where each topic has significant relevance to Indonesia's socio-political situation. Pandji not only presents humor but also delivers sharp criticism of public policies and political figures. The data description also includes observations of language use, gestures, facial expressions, and vocal intonation, all of which are important parts of social semiotics analysis. Pandji uses simple everyday language filled with references to popular culture, which allows complex messages to be well received by the audience. The gestures and facial expressions used by Pandji add strength to the criticism he delivers, giving the audience another way to understand the meaning behind his jokes.

This study aims to analyze how Pandji Pragiwaksono operates power through knowledge in his stand-up comedy performance titled "Mulut Pandji Mata Najwa", using Theo Van Leeuwen's social semiotics approach. The results of the study show that Pandji successfully utilizes semiotic elements in stand-up comedy as a medium to deliver social and political criticism. Pandji Pragiwaksono, as one of the key figures in stand-up comedy in Indonesia, uses this genre to convey critical messages to his audience in a more relaxed yet sharp and meaningful manner.

1) Discourse

In his performances, Pandji often uses discourse that reflects criticism of government policies, social issues, and political problems in Indonesia. The criticism is not only superficial but also involves deep reflections that invite the audience to think critically. For example, in one part of the "Mulut Pandji Mata Najwa" performance, Pandji directly mentions political figures such as Luhut Binsar Pandjaitan and Erick Thohir, two key government officials whom he criticizes for policies that he believes harm the people. The discourse used by Pandji portrays a complex political situation and often voices the people's dissatisfaction with the government. By choosing issues relevant to the current socio-political situation, Pandji is able to connect with audiences from various backgrounds. The discourse delivered by Pandji tends to be provocative but remains within boundaries that can be accepted by the general audience. This demonstrates his ability to operate power through knowledge, where the knowledge he possesses about political and social issues is used to deliver criticism in a way that can be understood and accepted by the audience. According to Foucault (1977), power is not only repressive but also productive. In this context, the power operated by Pandji through his discourse is not formal power, but power that emerges from the knowledge he possesses and delivers to the public through the medium of stand-up comedy.

2) Genre

Stand-up comedy aligns with the 'Offering Information' genre as comedians share observations and opinions humorously, aiming to entertain without expecting specific audience reactions beyond laughter. Zoglin (2024) links this to monologues that blend personal experience and social commentary to engage audiences emotionally and intellectually. Pandji Pragiwaksono uses this approach to present social and political criticism, addressing issues like power dominance and ineffective policies in Indonesia. His humor educates and encourages audiences to reflect critically, showing that stand-up can be both entertaining and an effective tool for raising awareness. One of the key findings of this research is that the stand-up comedy genre allows Pandji to deliver serious messages in a more relaxed and entertaining manner. Stand-up comedy becomes an effective tool for delivering social and political criticism because of its interactive and personal nature. In the "Mulut Pandji Mata Najwa" performance, Pandji takes advantage of the nature of stand-up comedy, where he can communicate directly with the audience without the formalities that typically accompany other forms of political communication, such as debates or political speeches. This genre also provides space for Pandji to explore various themes, ranging from national political issues to simpler social issues like everyday life. The combination of humor and criticism that Pandji uses provides a balance that makes the messages he conveys more easily accepted by the audience. This aligns with Van Leeuwen's (2005) view, which states that the genre of communication affects how a message is received by the audience. In this case, the stand-up comedy genre allows sharp criticism to be delivered in a light and entertaining way. According to Murray (2010), stand-up comedy has a long history as a medium for criticizing power. From ancient Greece to the modern era, humor has been used as a tool to voice dissatisfaction with dominant power. Pandji, with his distinctive style, follows this tradition by using stand-up comedy as a productive means of political communication.

3) Style

Pandji's communication style, both verbal and non-verbal, is a crucial element in delivering his messages. Pandji is known for his bold and straightforward style in delivering criticism. His verbal style includes the use of everyday language that is easily understood by the general audience, but with a tone that is firm and provocative. On the other hand, his non-verbal style, such as facial expressions, hand movements, and body posture, also enhances the messages he wants to convey. In the "Mulut Pandji Mata Najwa" performance, Pandji often uses satirical humor that directly attacks government policies. While this satirical humor can sometimes be harsh, it is still accepted by the audience because it is delivered in a relaxed and witty manner. The use of straightforward yet humorous communication shows that Pandji is able to balance sharp social criticism with entertainment. Non-verbal style also plays a significant role in conveying sensitive political messages. For example, when discussing controversial topics, Pandji often uses pauses in his speech to give the audience time to reflect on the message being delivered. According to Van Leeuwen (2005), style is one of the key elements in social semiotics that influences how a message is received by the audience.

4) Modality

The modality used by Pandji in this performance strengthens the audience's perception of the authenticity of the messages being delivered. Modality refers to the level of authenticity or reality given to a representation. In this context, the modality applied by Pandji gives the impression that the messages conveyed are highly relevant to the current social and political situations in Indonesia. The use of real-life examples and direct references to political figures makes the criticism feel more relatable to the audience. The audience can sense the connection between what Pandji is saying and the reality they face. This shows that the modality used by Pandji successfully enhances the audience's acceptance of the social and political criticism being delivered. According to Van Leeuwen (2005), modality plays a crucial role in shaping the audience's perception of the representation of a message. The higher the modality, the stronger the impression that the message truly reflects reality. In this case, Pandji uses high modality to ensure that the criticism he delivers is perceived as relevant and authentic by his audience.

The results of this research show that performing arts, particularly stand-up comedy, can be a powerful tool for voicing social and political criticism. Pandji Pragiwaksono, through his performance "Mulut Pandji Mata Najwa", has proven that stand-up comedy is not just entertainment but also a productive medium for building social and political discourse. This research provides new insights into how power can be operated through non-formal mediums such as performing arts. In line with Foucault's theory of power (1980), this research shows that power is not only held by formal entities such as the government, but can also be operated by individuals through the knowledge and discourse they deliver to the public.

Moreover, this research is relevant to the current democratic context in Indonesia, where freedom of expression is often under threat, especially with the existence of the Information and Electronic Transactions Law (UU ITE). In such situations, stand-up comedy can offer a relatively safe space for comedians to deliver criticism, although legal threats still remain (Tirto.id, 2023). Pandji, with his sharp and critical communication style, is able to use this space to challenge the status quo and open public discussions on issues that are often overlooked.

Discussion

Overall, the data from this performance provides a comprehensive picture of how performing arts, especially stand-up comedy, can be an effective medium for conveying social and political criticism through humor. Each segment of material has deep relevance to Indonesia's political reality, and through the technique of social semiotics, the analysis can dig deeper into how Pandji utilizes discourse and modality to operate the power of knowledge before his audience.

Based on the background explanation, this study aims to uncover how Pandji Pragiwaksono operates the power of knowledge through his stand-up comedy performance titled "Mulut Pandji Mata Najwa" using Theo Van Leeuwen's social semiotics analysis.

Pandji Pragiwaksono uses discourse that touches on current social and political issues relevant to Indonesia's situation. The discourse he builds focuses on criticizing government power, social injustice, and the challenges of democracy. For instance, Pandji openly mentions key political figures, such as Luhut Binsar Pandjaitan, in his performances. This demonstrates how Pandji uses the stand-up comedy stage to shape critical discourse that responds to the political and social dynamics in Indonesia (Foucault, 1977). The discourse delivered by Pandji is a form of knowledge he operates to expose hidden powers occurring in society. He not only entertains but also directs the audience to think critically about the social and political systems around them, in line with Foucault's concept of power, which states that knowledge creates power and shapes public perception (Foucault, 1978). Overall, Pandji Pragiwaksono controls and uses discourse in his performance to operate power relations of knowledge, according to Michel Foucault's concept. In Foucault's view, power is not only located in formal institutions but is also formed through discourse that regulates how we understand the world, including social and political issues. Pandji Pragiwaksono not only critiques political policies and decisions but also controls discourse to shape the audience's understanding of power and knowledge. He creates alternative narratives that allow the audience to see political realities from a more critical perspective, changing power relations that previously benefited certain parties. Thus, Pandji functions as a mediator between knowledge and power, encouraging the audience to think more independently and critically about the socio-political issues they face.

The stand-up comedy genre gives Pandji the freedom to deliver his criticisms in a way that is entertaining, light, and easily accepted by various audiences. This genre provides flexibility in presenting typically sensitive topics, such as public policy or political figures, using humor to diffuse tension. Pandji takes advantage of this genre to introduce complex topics and package them with sharp and satirical comedy (Murray, 2010). In the performance "Mulut Pandji Mata Najwa," the stand-up comedy genre allows Pandji to deliver criticism directly but without causing harsh confrontation. He uses humor to reduce the audience's resistance to heavy political issues. Pandji also successfully uses this genre to make political issues more digestible and understandable to various social groups, including those who were previously apathetic toward politics. Finally, by leveraging the stand-up comedy genre, Pandji creates strong emotional engagement with the audience. His interactive approach and easily understood everyday language make his criticisms closer to the audience's lived experiences. This emphasizes that the power of knowledge is not only top-down but can also be produced and reproduced in more egalitarian social interactions. In this way, Pandji operates the power of knowledge,

making the audience not only recipients of information but also active participants in the socio-political discourse he builds.

Pandji employs a distinctive communication style in every performance, both verbally and non-verbally. Verbally, he uses everyday language that resonates with his audience, without sounding too academic or elitist. This allows audiences from diverse educational and social backgrounds to easily understand his message. Non-verbally, Pandji frequently uses body movements, facial expressions, and voice intonation to strengthen the message he delivers. For instance, when he mocks government policies, his exaggerated body gestures and mocking facial expressions add comedic effect while deepening the criticism (Van Leeuwen, 2005). This style is highly effective in creating intimate communication with the audience. The audience is not only entertained by his jokes but also engaged in the discussion he brings to the stage. In this sense, Pandji's style serves as a means to convey critical and serious messages in a light-hearted manner, in line with the goal of stand-up comedy as a medium of entertainment and social reflection. Overall, Pandji Pragiwaksono's communication style in his stand-up performances serves as an effective tool to operate the power of knowledge. Through honesty, humor, context adjustment, audience engagement, and the use of knowledge as an empowerment tool, Pandji successfully shapes a more critical and in-depth understanding of social and political issues in Indonesia, creating long-term impact on how audiences perceive the world around them.

Modality in this performance is seen from how Pandji uses personal stories and experiences to reinforce the authenticity of the criticism he conveys. For instance, when he talks about controversial government policies, he often refers to his own experiences as a citizen or political observer. This makes the message he conveys feel closer and more real to the audience because the modality he uses emphasizes that the criticism is based on real experiences and observations, not just speculation or propaganda (Van Leeuwen, 2005). This modality also helps the audience accept the message better because they feel that what Pandji conveys is something they have also experienced or felt. This increases the audience's acceptance and engagement with the message being conveyed. Through high modality, Pandji successfully delivers sharp criticism in a way that does not intimidate the audience. Pandji Pragiwaksono uses a combination of various communication modalities to deliver his views on political issues effectively and memorably. With medium modality in language, he invites the audience to think while maintaining a balance between criticism and humor. Body gestures and facial expressions are used to strengthen the verbal message and add an emotional dimension to his performance. Meanwhile, the relaxed voice intonation and communication style help create a strong connection with the audience, making his criticism more relevant and easily accepted. By combining all these elements, Pandji not only conveys his knowledge but also successfully emphasizes his beliefs and stance on political dynamics in a way that influences and inspires his audience.

This research shows that Pandji Pragiwaksono uses stand-up comedy as an effective means to operate the power of knowledge and deliver socio-political criticism to the public. Through discourse, genre, style, and modality used in each of his performances, Pandji successfully builds a critical perception in the audience toward the issues he raises. Pandji indirectly applies Foucault's theory of power and knowledge, where he not only conveys facts or criticism but also changes how the

audience thinks about power and government policies (Foucault, 1980). He uses the stand-up comedy stage to convey difficult or controversial messages in a way that is more easily accepted and understood. In this context, Pandji functions not only as a comedian but also as a social change agent who utilizes his power on stage to influence the audience.

Overall, the results of this research show that stand-up comedy can be an effective medium for delivering social and political criticism, especially in Indonesia. By using the social semiotics approach, we can better understand how communication elements are strategically used by comedians like Pandji to build relevant critical discourse, accepted by the wider public, and influence the audience's thinking.

CONCLUSION

From the analysis of the "Mulut Pandji Mata Najwa" performance, the researcher concludes that Pandji Pragiwaksono effectively utilizes discourse to control the topics he raises, particularly those related to social and political issues in Indonesia. In the performance, Pandji critiques government policies as well as political figures like Luhut Binsar Pandjaitan and Erick Thohir. By using stand-up comedy, Pandji successfully deconstructs narratives considered "true" by society and invites the audience to rethink their assumptions about existing power structures. In the context of Foucault's theory of power and knowledge, the discourse controlled by Pandji shows that knowledge can be used as a tool to challenge power.

Moreover, Stand-up comedy is categorized as 'Offering Information' because Pandji shares observations, stories, and opinions humorously without expecting direct responses from the audience, focusing on entertainment and education. Pandji Pragiwaksono uses his platform to deliver messages wrapped in social and political criticism with entertaining humor, discussing issues such as power dominance, cronyism, and public policies. The stand-up comedy genre provides Pandji with space to deliver political criticisms in a lighter form that can be accepted by a broad audience. Pandji succeeds in packaging complex socio-political criticism in an entertaining format, allowing the audience to more easily absorb his messages. This genre also illustrates how power is not only conveyed through formal institutions but can also be operated through popular culture like stand-up comedy. Pandji's relaxed and humorous communication style strengthens the delivery of his criticisms. By using familiar everyday language and creating emotional engagement with the audience, Pandji successfully builds a more egalitarian power relationship with the audience. This style reflects how knowledge is not only tied to the content of the message but also to how the message is delivered. Honesty and strong emotional engagement become key elements in building a connection with the audience. Pandji also utilizes various modalities to reinforce the messages he delivers. Language becomes the primary modality with a balanced medium modality, where the use of gestures and facial expressions adds depth to the messages he conveys. Pandji uses these modalities to highlight the absurdity of political policies, while maintaining humor and criticism in a way that is well-received by the audience without being intimidating.

Overall, through the "Mulut Pandji Mata Najwa" performance, Pandji Pragiwaksono successfully operates the power of knowledge by delivering alternative narratives that challenge dominant power and encourage the audience to think more

critically about Indonesia's socio-political structures. This performance serves as an entertainment medium that effectively produces and reproduces knowledge, transforming the audience's perceptions of political issues.

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