

**TRETAN MUSLIM DARK JOKES:
A CRITICAL STUDY ON SUMMON PODCAST CONTENT**



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Oleh:

IMAM MAWARDI

NIM: 2004036003

**PROGRAM SARJANA STUDI AGAMA AGAMA
FAKULTAS USHULUDDIN DAN HUMANIORA
UIN WALISONGO SEMARANG**

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ARIKEL JURNAL

Diajukan Untuk Memenuhi Salah Satu Syarat
Guna Memperoleh Gelar Sarjana
Dalam Ilmu Ushuluddin dan Humaniora
Jurusan Studi Agama Agama

Oleh:

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NIM: 2004036003

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FAKULTAS USHULUDDIN DAN HUMANIORA
UIN WALISONGO SEMARANG**

2023

DEKLARASI KEASLIAN

Yang bertanda tangan di bawah ini:

Nama : Imam Mawardi

NIM : 2004036003

Jurusan : Studi Agama – agama

Fakultas : Ushuluddin dan Humaniora

Judul Artikel : **TRETAN MUSLIM DARK JOKES: A CRITICAL STUDY ON
SUMMON PODCAST CONTENT**

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Penulis



Imam Mawardi

NIM: 2004036003

LEMBAR PERSETUJUAN

TRETAN MUSLIM DARK JOKES: A CRITICAL STUDY ON SUMMON PODCAST CONTENT



WALISONGO

TUGAS AKHIR

Diajukan Untuk Memenuhi Salah Satu Syarat

Guna Memperoleh Gelar Sarjana

Dalam Ilmu Ushuluddin dan Humaniora

Studi Agama – agama

Oleh:


IMAM MAWARDI

NIM: 204036003

Semarang, 23 Oktober 2023

Disetujui Oleh:

Pembimbing I


Thiyas Tono Taufiq M. Ag.

NIP. 1992120212019031013

LEMBAR PENGESAHAN

PENGESAHAN TUGAS AKHIR

Tugas Akhir atas nama dibawah ini :

Nama : Imam Mawardi

NIM : 2004036003

Judul : **TRETAN MUSLIM DARK JOKES: A CRITICAL STUDY ON SOMASI
PODCAST CONTENT**

Telah dimunaqosahkan oleh Dewan Penguji Tugas Akhir Fakultas Ushuluddin dan Humaniora UIN Walisongo Semarang pada tanggal: 6 Desember 2023 dan telah diterima sebagai salah satu syarat guna memperoleh gelar Sarjana Agama dalam Ilmu Ushuluddin dan Humaniora.

Semarang, 20 Oktober 2023

Sekretaris Sidang/Penguji II



Sri Rejeki, S.Sos.I, M.Si.
NIP: 197903042006042001

Penguji III



Moch. Maola Nasty Ganschawa, S.Psi.,
M.A.

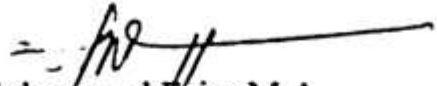
NIP: 199012042019031007

Ketua Sidang/Penguji I



H. Sukendar MA., PhD.
NIP: 197408091998031004

Penguji IV



Muhammad Faiq, M.A
198708292019031008

Pembimbing I



Thiyas Tono Taufiq, M.Ag.
NIP: 199212012019031013

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Tretan Muslim Dark Jokes: A Critical Study on Summon Podcast

Content

Imam Mawardi^{1*}, Ahmad Fauzan Hidayatullah², Tri Utami Octafiani³, Tafsir⁴

¹ UIN Walisongo Semarang, Indonesia; e-mail: imam_mawardi_2004036003@walisongo.ac.id

² UIN Walisongo Semarang, Indonesia; e-mail: afhidayatullah@walisongo.ac.id

³ UIN Walisongo Semarang, Indonesia; e-mail: utamiokta@walisongo.ac.id

⁴ UIN Walisongo Semarang, Indonesia; e-mail: tafsir@walisongo.ac.id

* Correspondence

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Abstract: The Somasi event on Deddy Corbuzier's Youtube channel is a stand-up comedy show on Youtube. The comedy material is called dark jokes. From the Dark Jokes that Tretan Muslims conveyed about religion in the show, this article attempts to analyse the value of tolerance internalised in comedy. This research focused on one video upload in a summon event entitled "Tretan Muslim Penista Di Somasi!" This research uses a descriptive-qualitative method with Norman Fairclough's critical discourse analysis, namely the analysis of video texts and discourse as social praxis. The analysis is carried out by reviewing the discourse conveyed in the video text, and how it affects social media users, through an analysis of 1678 comments from the audience. It was found, (1) that the background and social environment of Tretan influenced the construction of the discourse constructed as well as the purpose of the discourse. (2) There are messages of tolerance and diversity in the material presented by Tretan Muslim in his dark jokes. (3) The discourse affects the audience so that it has a positive and negative response. Several comments show indications of tolerant and intolerant values.

Keywords: Critical discourse analysis; dark jokes; social media; tolerance.

Abstrak: Acara Somasi pada kanal Youtube Deddy Corbuzier merupakan tayangan stand up comedy di media Youtube. Materi komedi tersebut disebut dengan dark jokes. Dari Dark Jokes yang disampaikan Tretan Muslim tentang agama pada tayangan tersebut, peneliti tertarik untuk menganalisis nilai toleransi yang terinternalisasi dalam komedi. Penelitian ini fokus pada satuunggahan video dalam acara somasi yang berjudul "Tretan Muslim Penista Di Somasi!" Penelitian ini menggunakan metode deskriptif-kualitatif dengan analisis wacana kritis milik Norman Fairclough yakni analisis teks video dan wacana sebagai praksis sosial. Analisis dilakukan dengan mengulas wacana yang disampaikan dalam teks video. Dan bagaimana pengaruhnya terhadap pengguna media sosial, melalui analisis 1678 komentar dari penonton. Ditemukan, (1) bahwasanya latar belakang dan lingkungan sosial Tretan mempengaruhi konstruksi wacana yang dibangun serta tujuan dari wacana tersebut. (2) Ada pesan-pesan toleransi dan keragaman dalam materi yang dibawakan oleh Tretan Muslim dalam dark jokes-nya. (3) Wacana tersebut mempengaruhi penonton sehingga mendapatkan respons yang positif dan negatif. Beberapa komentar memiliki nilai toleran dan intoleran.

Kata Kunci: Analisis wacana kritis; *dark jokes*; media sosial; toleransi.

1. Introduction

The changing times are constantly evolving, making humor, not just entertainment. In its development, humor was defined and prevalently commonly associated with everything that can make people laugh (Coser, 1959; Goldin & Bordan, 1999; Rahmanadji, 2007, p. 215). Moreover, humor has now undergone many re-definitions, functions, and characteristics based on the periodisation of the era.

During the New Order era, humor was mostly conveyed through dramas or role-playings such as *ketropakan*, *ludruk*, and *Betawi lenong* theater. Traditional humor, in the 1970s-1980s, raised local wisdom. At that time, it was used as a medium to convey development messages to the New Order government (Ramadhan, 2017). Humor is also presented as a medium of criticism of the government and its policies (Luthfi, 2020).

Humor today is often associated with social issues as a representation of human interrelationships with social conflicts (Susan, 2009), especially those related to religious issues. However, humor associated with religion is often misinterpreted as a form of blasphemy. This misinterpretation has led to a plethora of controversies surrounding humor and its place in society. It is essential to understand the context of such humor before making any judgments or taking actions based on personal beliefs.

Since the existence of Stand-Up Comedy Indonesia (SUCI) in 2010 (Kompas TV, 2022), many people like this humor. However, it's not uncommon for comics who are involved in cases due to providing humor that offends other parties. From criticism of government, and racism to blasphemy (Jamil, 2018), the existence of humorous material about religion can reduce barriers and potential conflicts between religions. The material is then known as dark jokes. Dark jokes became a form of comedy that was born as a cultural product (Udang, 2022, pp. 111-112), undoubtedly influenced by current conditions.

In essence, dark jokes related to religious issues are often said to be a form of blasphemy. Thus giving rise to society's influence and negative assumptions about a comic. This paper aims to analyse the discourse of dark jokes, namely those delivered by Tretan Muslims in the Somasi event. In-depth textual and contextual exploration of the discourse of Tretan Muslim dark jokes is significant because it will be useful for the sustainability of religious life today which is prone to religious intolerance and polarisation, thus becoming a potential disintegration of the people. Therefore, in this research, the public can find the valid message and value of dark jokes to change people's negative perspectives on dark jokes. The loss of sensitivity between religious people makes dark jokes can be used to convey messages of peace and strengthen brotherhood between religious people, so there is no division and polarisation in religion.

Not many researchers have conducted dark jokes analysis studies. Two of them were carried out by Willinger (2017) and Udang (2022). The research of Ulrike Willinger et al. entitled *Cognitive and Emotional Demands of Black Humour Processing: The Role of Intelligence, Aggressiveness, and Mood*, discusses how intelligence, aggressiveness, and mood affect the black humor process is acceptable. The cluster analysis in the study only grouped the public against dark jokes, namely those who are disturbed, slightly distracted, and undisturbed or can receive humor (Willinger et al., 2017).

Recent research on the function of dark jokes was carried out by Frety Cassia Udang (2022) entitled *Komedi-Tragedi: Dark Jokes Sebagai Sebuah Perspektif pada Lanskap Penderitaan Umat*. Dark jokes here are used as a representation of the problems experienced by humans. However, the study has not explicitly displayed the value of dark jokes so that many people can accept them. Both researches contributed to this study. In addition, other research extensively features stand-up comedy representations as reported by Syahlendra & Ashaf (2019) and Wijayanti (2022).

The era of media convergence makes Youtube a new stage for comics. Tretan Muslim is a comic that often raises religious issues as its stand-up material, resulting in many controversies in media (BBC News, 2018). This study will analyse the dark jokes phenomenon of Tretan Muslims at the Summon show on Dedy Corbuzier's YouTube channel using Critical Discourse Analysis (CDA). CDA is a new research method in social and cultural science research (Wodak & M. Mayer, 2009). CDA is carried out by analysing information or discourse, whether writing, verbal, or visual (Haryatmoko, 2017, p. 1). The approach is multidisciplinary, including; linguistics, conversational analysis, and discourse analysis (Kristina, Ardi, Shera, & Purnomo, 2020, p. 7).

The methodology is needed to gain knowledge or understanding of the object under study and manage the data to fulfill research objectives (Hoed, 2007, pp. 6-7). This research uses qualitative methods. The data source used is the primary source, a video text from Tretan Muslims at the Summon event (Corbuzier, 2021); and secondary data from the video titled *Tretan Muslim: Malu Kita Ngomongin Kebaikan* in Najwa Shihab Channel (Shihab, 2022b). Tretan's interview with Najwa Shihab in the video was used as Tretan's additional argument about dark jokes and the construction of his discourse,

coupled with data from library research. Concerning the principles of critical discourse analysis; principles of understanding text and context; the principle of influence of the text; principles of construction and strategy; the principle of role in social cognition; and the principle of categorisation of the influence of the text in comments.

This study focuses on dissecting actors' backgrounds and purposes in building dark jokes discourse and analysing the influence of discourse in society. Of the 10,238.328 million comments (on November 27, 2022) on the broadcast, researchers randomly took 1678. With the data crawling method through the face page application. The comments in the video are also analysed as a representation of Youtube's social interactions. Then the author gives a framing and categorisation of tolerant and intolerant comments (Eriyanto, 2006, p. 92).

According to Norman Fairclough (2013), there are three dimensions of critical discourse analysis: text, discursive practice, and social praxis. The text dimension is everything related to speech, writing, images, and their combinations and all linguistic forms of text. The dimensions of discursive practice, namely all forms of text production and consumption, are related to the production of discourse and consumer responses that lead to interpretation. The social praxis is usually attached to broad cultural goals, networks, and praxis. Discourse, in this dimension, includes intertextual and social events that are constructed into texts to form social praxis.

The purpose of discourse analysis here is to raise public awareness about the misunderstanding of the meaning of discourse in the form of prejudice against society. Althusser considered the CDA a tool for seeing ideology and that language was a social praxis (Wetherell, 2001, p. 233).

Norman Fairclough (1995) reports that discourse as a social praxis in symbolic interaction expressed in the form of conversations, writings, pictures, film or music. Fairclough argues that there is a dialectic of contradiction between social realities and discourse. Spoken and written languages is a form of social practice described by the subject. Thus, to understand the reality of the texts, social construction of the texts should be taken into account. In essence, social discourse and construction influence one another.

There are three things Fairclough thinks need to be understood in the analysis of discourse; each text simultaneously has a representation function, a relationship function, and an identity function; the construction of discourse relates to actors; and sociocultural praxis needs to analyse the economic, political, and cultural spheres (related to values, norms, and identities) that influence the subject/speaker and his discourse. This research focuses on the social background that makes up the actors, namely the Madurese people.

The steps in discourse analysis that this study employs are (1) collecting data and video transcripts from video data into text for analysis; (2) categorisation and framing of data; (3) reading all categorised data; (4) encoding the required data (5) data description; and (6) interpretation.

2. Tretan Muslim Dark Jokes: A Summon Podcast Content From the analysis carried out by the researcher on the data. Its video captions, 1678 comments from viewers, and the library research obtained the following results:

2. Background dan Purpose Tretan Muslim in Discourse-Social Construction

Actors in critical discourse analysis are the names of producers or people who produce discourse (Badara, 2014, p. 50). The comic, whose real name is Aditya Muslim, an actor here, is one of the comics who often raises controversial issues. One of them is a religious issue.

Dark jokes, namely humor of the satirical type, satire, and criticism conveyed in sarcasm and weirdness. According to the Madurese comic, when Najwa Shihab interviewed him on her YouTube channel (see figure 1), the religious issues he took as comedy material did not merely want to insult, abuse religion, and create societal controversy. However, he wanted to introduce things that society considers taboo and sensitive so that they become commonplace to discuss. Can be identified from such conversations, *"I'm a Comic who likes to talk about religion, not laugh at religion, and also discuss social issues, known as a dark comedy"* (Shihab, 2022b).



Podcast on Najwa Shihab's YouTube Channel with Tretan Muslim

Source: <https://www.youtube.com/watch?v=usvXWkviTA4&t=7s>

Figure 1. podcast Najwa Shihab with Tretan Muslim.

In inter-religious dialogue, dialogue on differences and matters sensitive to differences can make communities know each other. So that there are no misunderstandings in the differences among communities, especially religious communities (Saefuddin, 2015, p. 3). In the theory of factors that cause conflict, one of the causes is exclusiveness. Moreover, by raising the issue of religion as comedy material, Tretan shows religious followers that religion isn't only related to whose religion is good and right but has substance and universal values from each difference (Saefuddin, 2015, p. 5). Tretan also gives people an understanding of dark comedy and how it is a phenomenon abroad. So that the audience of the show, which is mostly the younger generation, has little awareness of the purpose of dark jokes. Dark jokes are no longer considered blasphemy but one of the mediums for conveying social issues and the sensitivity of relationships in religion. Although, once again dark jokes also have a broad interpretation in describing social issues.

In constructing his dark jokes discourse, Tretan wants to build honest communication, and what it's so that it can describe the unrest he is experiencing in real terms. As for the dark jokes material that discusses religion, he wants to convey it as a medium for the message of peace. From his dark jokes, Tretan hopes to be part of the peacemakers, not be a source of disintegration. This is the background to why Tretan often raises material on intolerance, diversity, violence, and internal and interfaith conflicts. Because he wants society to be able to accept the differences and diversity that exist as a necessity, not as a problem, so as not to make those differences a reason for division. Visible in conversation:

"Comedians are honest. I don't intentionally want controversy and become an enemy of society. I want to be honest in comedy. We want to be a part of wanting everything to be peaceful. However, many people misunderstand because they are racist and make fun of religion." (Aditya Muslim in (Shihab, 2022))

It's as stated by Fairclough regarding Michael Foucault's thoughts about the relationship between discourse and actor ideology. Modern society has characteristics and an essential role in producing social identity (N Fairclough, 2010, p. 97). Fairclough then emphasises that discourse is influenced by actors' thoughts and their social environment. In this context, Tretan is famous as a brave comic. He raised dark jokes themes, which society labels as the enemy of society. Not bothered by this label, he even embraced (using) the title "Enemy of Society" as the name of his content on YouTube with Coki Pardede¹.

The label of the enemy of society and the courage possessed by Tretan is derived from the social formation of society, which is the Madurese community. The general public's assumption of Madurese, according to De Jonge (1995), is that Madurese has characteristics that are easily offended, easily angry,

¹ His real name is Reza Pardede, a finalist of the top eight Stand Up Comedy Indonesia (SUCI) 4 Kompas TV 2014. One of the 13 comedians who co-founded MLI in October 2017 (see tirto.id) was accessed on November 27, 2022.

vengeful, and often commits violence. So that the thoughts, attitudes, and actions of Madurese tend to be firm and hard. This negative stigma towards Madurese causes outsiders to be reluctant and always assume negatively towards Madurese (K. van Dijk, 1995, p. 13; Wiyata, 2014, p. 7). Likewise, with the humour produced by Tretan. In terms of humour, Madurese tends to be open and candid, has high self-confidence, relatively lacks Indonesian knowledge, and sticks to their principles (Efawati, 2018, pp. 87–92). These characters are reflected in the style of their frank and forthright speaking. Thus, it proves the social influence of the Madurese community in the production of discourse built by Tretan. Also, the repetition of the utterance "I want to be honest in the comedy" is a form of affirmation as the principle of comedy, which also directly reveals his comedic style as it is. It proves what Fairclough said that language is a social practice. As a part of society, language and society have an internal and dialectical relationship, language as discourse is socially regulated and conditioned by non-linguistic aspects in society (Kristina et al., 2020, p. 41)

As a Madurese society, the social background also influenced the birth of Tretan's dark jokes, who dared to raise sensitive issues, including religion. Because the characteristics of the Madurese are rude, reckless, and courageous. However, this character is also commonly used as a negative label for the Madurese people. The background factor of the Muslim Tretan social environment also stems from the community's acceptance of the dark jokes he conveys. Tretan is a Madurese whose humour is considered sarcastic, racist and negative. In essence, Tretan's humour is influenced by the background of his Madurese society and makes people negative assumptions about him. *"We only hope to be peace actors, but many misunderstand because we are racist and considered blasphemous."*

The actor is attempting to develop a peace discourse. However, many think Tretan insults religion because it uses as a joke. Fairclough's theory names its strategic criticism. In every discourse, there must be a discourse that contradicts each other. So, in text analysis, it's necessary to identify and categorise as a form of framing and focus of critical research.

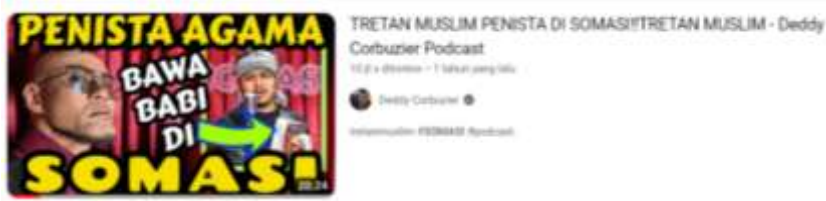
3. Video Text Analysis

Stand-up discourse in the Summon video (figure 2), Tretan Muslims discusses three materials related to religion: (1) material about cooking pork with dates; (2) rejection of church construction; (3) criticism of the representation of the uniformity of religious communities in Indonesian soap operas; and (4) fear of symbols of other religions.

First, Tretan discussed cooking pork with date juice.

I brought pork and this date juice... If I remember that case, I was really afraid of being imprisoned. At that time, I was reported by an organisation in Surabaya. On the police report letter, it's written, 'Tretan Muslims Blaspheme religion, by shouting hell to pigs.' This report on cooking pork and dates is more embarrassing (Corbuzier, 2021).

The issue alluded to the news report on religious blasphemy that he and Coki made on the broadcast *Last Hope Kitchen* episode of Pork Pudding in Date Sauce on the CanalYouTube Tretan Universe. In his report, he was considered to have blasphemed religion because he said hell was on pork and tapeworms would convert to Islam if doused with date juice (Octafiani, 2018). That moment was also made a thumbnail (preliminary snapshot) by the channel manager of YouTube, Deddy Corbuzier, indicating that the material has become a controversial societal issue. However, this material is only satire in the theory of humour because the meat brought by Tretan in the show isn't pork but steak. It can be seen from the conversation in the video when asked by Deddy Corbuzier. Tretan also admitted that his behavior deterred him, so it was reported as a form of religious blasphemy. With his humour, Tretan says it's hilarious when someone is jailed for blasphemy. This humour is exemplified by himself if he becomes imprisoned due to a report of blasphemy by one of the mass organisations in Surabaya.



Video thumbnail of somasi Tretan Muslim show



Early snippets Tretan Muslim in Somasi show and delivery of pork and date cooking materials

Source: <https://www.youtube.com/watch?v=kf3vPTdPf4s&t=4s>

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The issue provides a satire on the high sensitivity and offence of the community in religion, which then form the material Tretan tries to renew and remind the public to be inclusive so that they can accept humour. So it's crucial here to accept religious humour as self-reflection. Not harassment and blasphemy.

Second, he said about its relation to covid-19 that the many changes caused by Covid-19 have affected all aspects of life. The changes in many lifelines prove his expression, which is known as the *Pars Pro Toto* figure of speech in Indonesian. Nevertheless, of the many changes, he insinuated by using irony that there were still very many people who rejected the construction of the Church. The figure of speech in Indonesian has its meaning and use in humour or comedy.

In another video, he humorously replied, "It's easier to build an internet cafe than to build a church. So sorry for Christians, you worship only in internet cafes" (Shihab, 2022). However, his refusal did not aim at hating those who rejected the building of the Church. However, from the discourse he built, it's unfortunate that people who live amid religious diversity can be closed to the existence of other religions. This exclusive attitude can lead to rejections and offense, which can easily lead to conflict. This attitude does not occur in Islam-Christianity (or across religions).

However, in general, its substance can be interpreted by the importance of being inclusive, but not by accepting the truth of other religions (syncretism). By protecting their rights to religion and citizenship, they, as citizens, also have the same rights included in the internal religion of Islam. It's easy to conflict among community organizations with different religious views. This conflict can be seen in the text of the video:

"But amid this pandemic, a lot has changed, schools have changed, jobs have changed, but there is one thing that has not changed: people who reject the Church. Do you want a pandemic, do you want a pandemic? On the other hand, people are researching what omicron is; on the other hand, there are people (who say) don't build a church here."

Third, He continued with why Indonesians can be exclusive; at the beginning, he mentioned that Indonesian soap operas did not adequately portray religious diversity. Seen in the video text:

"Why? It's probably because Indonesian soap operas don't really reflect diversity. All soap operas play Muslims, am I right? Aren't their Christian neighbours? That is what I mean. Suddenly, there were no Christians in soap operas. Whereas in reality, for example (soap opera) Pilgrim Porridge Maker. You can, for example, buy plastic from China. That is... Why does it have to be Muslim? You can use other religions. That's what makes it possible that he doesn't know that there are other religions."

This is also because of maybe the soap operas of Azab; the average are Muslims. Why is there no Christian Doom? Because of the Azab of Christians, there has never been a soap opera Doom of Christians. There's nothing. Because the punishment for Christians is that it's difficult to build a Church. I'm surprised to eat it. Seriously, I don't hate, I don't get angry at people who reject the Church."

In this discourse, Tretan criticizes Indonesian films or soap operas that don't show enough diversity to represent Indonesian society. In reality, Indonesia is a multicultural country. Of course, differences are inevitable and should be represented in broadcasts in Indonesia as education for the public (Sandy et al., 2021). The diversity that should be inherent in Indonesia seems to have just been removed. In the text, he gave an example from the soap opera Porridge Seller go to Hajj.² In this soap opera, the majority show Islamic society. The representation of the Islamic religion in this question can influence Muslim communities so that they think that the ideal society in Indonesia is Muslim so that the ignorance of Indonesians about religious diversity can be educated through opera soap shows that represent moderate Islam in diversity. It's then exemplified by the Porridge seller, who can buy plastic from the Chinese. This collaboration represents Indonesia's face, namely the dominance of Chinese ethnic who work as traders (Devanti, 2008: p. 4; Huda, 2021).

Next, he specifically discussed the doom opera soap on Indosiar, which always explains doom to Muslims. This opera soap is still in the corridor of representing only the Islamic religion. Even though it's intended to serve as a reminder and broadcast information for Muslims, this soap opera once again portrays Islam as the only religion practised in Indonesia, which is incorrect. Even in Herlinda's research, only 17% of viewers in her study were affected by the show (Putra & Herlinda, 2019: p. 106). While in terms of business, soap opera is considered to modify religion to create controversy even though some shows are not under Islamic norms, so this soap opera has received a reprimand from the Indonesian Broadcasting Commission (Wibowo, 2020: p. 64). It's then connected with the humour at the beginning, which is that the punishment of Christians isn't being able to build a church. The humor in comedy is called the punchline, which starts with Tretan's anxiety about the doom of Muslims in the soap opera Azab. That is one of the functions of humor in stand-up comedy, conveying messages without offense.

Fourth, Tretan said, "I'm just curious if your faith is really disturbing, or are you afraid of noise. Whoa, noisy. Or, I have heard that they are afraid that their faith will be tempted like that. The meal may be beside the

² *Tukang Bubur Naik Haji* is a soap opera produced by SinemaArt, which premiered on May 28, 2012. Possessed by a Muslim, Ucik Supra. It has 2185 episodes from 2012 – February 2017. It tells the story of a traveling Chicken Porridge Man named Haji Sulam with his wife, Hajjah Rodhiyah who tries hard to get on the Hajj, then develops his trade.

Church being rejected, the Christmas attributes are lowered. Maybe people are like this if you see people wearing Santa clothes immediately. What is this (while gesticulating, like the movement of a Christian before praying)? I used to think, so do I, I'm really afraid of things that smell of other religions. For example, on Sunday, before Dragon Ball, there is a Christian program. That's if I accidentally press RCTI, that is straight away astaghfirullah. However, instead of continuing to be timid, I finally challenged myself when I was an adult. I invite my Catholic friends, I want to join the Church, I want to join your worship. Am I going to move, don't copy this, OK? I enter the Church, listen to the lectures, worship, and sing, and thank God I am out. Leaving the Church does not change religions. Do you know why? Inside I listen to Islamic lectures."

Tretan shared his worries and experiences in this discourse, having communicated with Christians with a sense of humour. Even though this brings down Muslims, but does not mean insulting or harassing them. It's just that Tretan is trying to be honest about the anxiety he is experiencing (Shihab, 2022a). Because of that, since the first, humour has functioned as something that can lighten the mood (a social lubricant) and eliminate the boundaries of offence that have the potential to trigger conflict (McDonald, 2012).

Tretan said that he had also been exposed to exclusive attitudes before getting to know many adherents of other religions. Later, after he got to know him and dared to get to know him more deeply, he did not become an apostate or change religions, but his Islam became more substantial and more tolerant. The audience can use Tretan's story as a real example that by getting to know other people's religions more deeply, what happens isn't indoctrination but tolerance. Because the more we know it's not easy to blame.

2.3 Analysis of Comments as Social Response

The tolerant discourses constructed by Muslim Tretan in his dark jokes bring negative and positive influences from the audience as a representation of society in the digital world of YouTube. It's in line with Fairclough's statement (Haryatmoko, 2015: p. 158) that every discourse influences one another. Discourse makers are influenced by social society as consumers, and discourse makers can also influence society. From the analyzed comments, the researcher framed one topic, tolerance. This topic relates to dark jokes of Tretan Muslims in religious issues. Thus, this framing is the audience's response to the construction of discourse on the Muslim Tretan Somasi show.

Tolerance values in dark jokes stand-up comedy carried out by Muslim Tretan is a form of response from viewers (audience) symbolized in the form of comments as a form of social interaction in cyberspace in the form of text. The stand-up material discourse expressed by Tretan Muslim influences the response. It's in line with the theory that discourse and text. Both the subject and the object influence each other.

Then from the comments on YouTube, researchers categorized them in several ways. First, the researcher grouped the negative and positive comments of respondents, which can be described as follows:

Table 1. Analysis of comments. Tolerant and agreeable categorization of positive comments³.

	Komentor Positif	Published
1.1	I totally agree, Indonesian films or soap operas don't uphold diversity, even though Indonesia has a lot of diversity. For me, this is very important to implement, in addition to being entertainment, it's also necessary to educate the next generations of peace and be aware of the richness of Indonesia.	18-04-2022

³ Data retrieved via the facepager application on October 10 2022, and last updated on November 27, 2022

1.2	Thankfully there is someone like Tretan who dares to represent us minorities to express our concerns	11-04-2022
1.3	High tolerance strengthens our nation and country to be safe, peaceful, prosperous	7-04-2022
1.4	Christians should be angry or offended... But I don't know why I as a Christian, laughed	27-02-2022
1.5	So remember the time of high school. Studying in Islamic schools and in non-Muslim classes, only me and my friend are Ambonese. But we're safe even those who are Muslims really appreciate us who are non-Muslims in various events and activities. That's the beauty of real difference.	12-12-2021
1.6	Free content, and this is the right medium to criticize... Included in religion	14-02-2022
1.7	Thank you for bringing diversity to the material... I study architecture, and one course is assigned to look around the architecture of churches and monasteries.... <i>Alhamdulillah</i> , those of us veiled are well received and even explained their origins to the philosophy of form and so on... We also told them about the architecture of the mosque... The beauty of the difference	9-12-2021

Source: <https://www.youtube.com/watch?v=kf3vPTdPf4s&t=4s>

Table 1.1 The comment written by Wayan AdityA's account responded to the issue conveyed by Tretan, namely the lack of representation of diversity in Indonesian soap operas. The comment received 108 likes. Signifies positive interaction between Youtube users towards the discourse of dark jokes.

Table 1.2 The comments written by Lala & Lily's account, a minority group, felt represented by her voice against her unrest. The comment got 295 likes. Other comments say that these dark jokes are a representation of the unrest of the Indonesian people.

Table 1.3 The comment, written by Setiawati Sri's account, shows her support for comedies that contain the value of tolerance. This message of tolerance is what he hopes can strengthen the nation so that a safe, peaceful, and prosperous country will be created. The comment received 64 likes from the audience.

Table 1.4 The comment written by Richard Rinaldo's account received a response of 110 likes. His comments contained his expression as a Christian who was neither angry nor offended by Tretan's dark jokes. This shows that dark jokes are acceptable and don't give rise to offenses and conflicts.

Table 1.5 The comments written by Ata_Lio_Project account represent the beauty of differences in the world of education, namely at one of the high schools in Ambon. That he, who is a non-muslim, can be accepted to be appreciated by the environment and his Muslim friends in various events. The comment had a pretty good interaction, so it got 1514 likes.

Table 1.6 The comments written by Sunarno Yudi84 show an endorsement of Tretan's dark jokes, which are used to convey criticism, especially in religion. It's this kind of understanding that, if it continues to be nurtured and spread, can foster an open nature to understanding other religions. Because it can accept criticism and arguments that, although painful but constructive. However, there was a bad interaction in the comments, so it was only one time liked.

Table 1.7 This comment came from a veiled Muslim woman, the owner of the ami shinta account, who showed that she was acceptable in non-Muslim circles, even in her places of worship. In addition to accepting, the beauty of the differences is also shown by the attitude of those willing to share knowledge about the architectural philosophy of their houses of worship, and so is the attitude of Muslims to non-Muslims. In the comment, there were 1029 likes.

Table 2. Analysis of comments. Categorization of negative comments that are intolerant and disagree.

	Negative Comments	Published
2.1	He was a bit sarcastic	02-14-2022
2.2	I hope that obscure communities should be eliminated	29-04-2022
2.3	a peaceful person can become a conflict if he hears comedy from Tretan	7-05-2022

Source: <https://www.youtube.com/watch?v=kf3vPTdPf4s&t=4s>

Table 2.1 Comments written by savory grocery accounts show a disapproval when humor is equated with sarcastic. This is what makes dark jokes difficult to accept by a society that has a high offense to religious issues. The interaction in the comment is indicated by the presence of 1 like.

Table 2.2 The comments written by brama kumbala point to religious fanaticism towards one group, and deny the other. It's this attitude of fanaticism that also raises the high level of religious sensitivity and the potential for religious conflict. However, from the other side, these comments are certainly needed if the community threatens the integrity of the Indonesian country. In the comment, there are not like.

Table 2.3 Comments written by the 309 Channel account show that his assumptions about Tretan Muslim dark jokes often trigger conflicts in an initially peaceful atmosphere. According to him, Muslim dark jokes can potentially become religious conflicts. In the comment did not get likes.

The description of the comments showed that 7 out of 10 viewers were supportive and responded well to the dark jokes delivered by Tretan Muslim. In the positive comments by the researcher found that there were 7 (seven) types of comments. The 7 positive comments included: support for the indifference to the dinetron in Indonesia, that the material presented by Tretan was also a form of unrest experienced by Christians. There were also comments sharing their experiences of living in harmony amid diversity.

Unsupportive comments don't mean that they are disrespectful but have other arguments to the contrary, such as; less pleased with the existence of communities whose identities are unclear and still exist; the second says that the innuendo or jokes delivered by Tretan are too sarcastic; the third reinforces the label of the Muslim Tretan society, that the humor it brings can give conflict to things that were originally peaceful.

4. Conclusion

Dark jokes delivered by Tretan Muslim in the Somasi event on Deddy Corbuzier's Youtube channel are a type of humor that often discusses religious issues. The negative assumption from society, that dark jokes are a form of blasphemy makes the discourse wrapped in it difficult to convey. Dark jokes

delivered by Tretan Muslim contain 4 (four) religious issues: the issue of cooking pork with date juice; the issue of church building; the issue of uniformity of religious communities in Indonesian soap operas, and; fear of symbols of other religions. Thus the following three things were found: (1) The discourse of dark jokes conveyed by Tretan Muslim was influenced by his Madurese social background, thus also influencing people's assumptions about him and the acceptance of his dark jokes. The purpose of the construction of the discourse that Tretan built was to become a message of peace to the community; (2) Of the four religious issues presented in his dark jokes, they contain messages of tolerance in responding to religious phenomena in Indonesia; (3) from the categorization of 1678 comments made by the author there are 2 contradictory responses; positive responses, namely tolerant and agreeing comments towards dark jokes; and a negative response, in the form of intolerant comments and dislike of the dark jokes that Tretan conveyed.

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DAFTAR RIWAYAT HIDUP

Nama : IMAM MAWARDI
Tempat, tgl lahir : Lamongan, 26 Juli 2002
Agama : Islam
Jenis kelamin : L
NIM : 2004036003
Asal Instansi : UIN Walisongo Semarang
Jurusan : Studi Agama Agama
Alamat Rumah : RT.001/RW.001, Desa Lembor, Kecamatan Brondong, Kabupaten
Lamongan - Jawa Timur
No. Hp/Wa : 081806483861
Alamat E-mail : imam_mawardi_2004036003@walisongo.ac.id
IG : imam.mawar

Riwayat Pendidikan

2006-2008 : TK Muslimat 08 Lembor
2008-2014 : MI Ma'arif NU Islamiyah Lembor
2014-2017 : MTs 28 Islamiyah Lembor
2017-2020 : MA Tarbiyatut Tholabah Kranji Paciran Lamongan
2020-2023 : Studi Agama-Agama UIN Walisongo Semarang

Semarang, 20 November 2023



Imam Mawardi

NIM: 2004036003