

Research Article

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Argumentation and Social Critique of Education in Indonesian Stand-up Comedy Discourse “Pahlawan Perlu Tanda Jasa”

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Abstract

Background/Purpose. Indonesian Stand-up Comedy (SUCI) Comics use comedy to articulate concerns on societal issues, hence offering social critique. Abdurrahim Arsyad presented a social critique regarding schooling at the special program “Pahlawan Perlu Tanda Jasa 'Heroes Need Honors' (HNN)”. An effective SUCI encompasses the comedians' perspectives on the topics under consideration. The framework of social critique within the SUCI HNN discourse articulates arguments about the claims Abdur made. This research addresses the sorts of educational, social criticism, the quality of arguments, and the patterns of expressing social criticism within the SUCI HNN discourse.

Materials/methods. The research methodology employs a qualitative framework utilizing critical discourse analysis. The data for this study comprises the SUCI HNN recordings. The data gathering employed the free listening technique with conversational engagement. This research employs Van Dijk's Critical Discourse Analysis, elucidating the power dynamics inherent in language across the domains of text, social cognition, and social analysis.

Results. This research results in a form of social critique regarding education, focusing on the privileging of Mathematics, the elimination of the National Examination, the introduction of the Independent Curriculum, the cessation of rankings, and the welfare of teachers. The arguments in the SUCI HNN discourse are typically of middling quality, with 3-4 supporting parts. The framework for articulating social criticism through hilarious language in HNN discourse encompasses phonological, syntactic, semantic, and discourse patterns.

Conclusion. The greater the popularity of the theme of social critique, the superior the quality of the arguments. The more personal a social issue under discussion, the greater the quality of the argument.

1. Introduction

Indonesian stand-up comedy (SUCI) is becoming increasingly popular among the Indonesian audience. The SUCI competition show on Indonesian television, now in its 11th season as of 2025, exemplifies this phenomenon. Moreover, comedians and stand-up artists are progressively assuming jobs within the Indonesian entertainment sector, including actors, presenters, filmmakers, commercial personalities, and recurring television comedians. This has rendered the public progressively acquainted with SUCI. The public is beginning to recognize this comedic genre, and social media is progressively citing comedians' performances to generate content.

SUCI is a humor genre in which comedians express their issues in a punchline story. Pragiwaksono and Fakhri (2022) distinguish between SUCI and a humorous narrative. A humorous narrative pertains to amusing events. An account of a little youngster who sprints and subsequently tumbles into a river. The narratives on SUCI address serious issues, although they are presented with comedic punchlines. Typically, SUCI comedians prepare their material in advance of their performances. SUCI enables comedians to address significant societal issues through their work. Comedians will express their issues through SUCI. These worries are occasionally highly personal and, at other times, associated with societal issues. The concern associated with social issues frequently results in SUCI's literature being regarded as socially critical.

Few comedians perform stand-up routines addressing societal topics. They frequently articulate highly personal worries. The comedians hesitate to address the government or authorities because of potential legal repercussions. This is not applicable to comedian Abdurrahim Arsyad. Since competing in the Stand-up Comedy Indonesia (SUCI) Session 4 on Kompas TV in 2014, Abdur has frequently developed material focused on social themes. At that time, Abdur's persona epitomized Eastern Indonesia, characterized by numerous constraints. Abdur hails from Larantuka, East Nusa Tenggara, located in Eastern Indonesia. He personally encountered and observed the conditions there. Subsequent to the competition, Abdur hosted a distinctive event entitled "Heroes Need Honors (HNNH)," which was arranged as a component of the SUCI tour in various cities in Indonesia. Abdur, a graduate with a degree in education, will articulate his concerns about the state of education in Indonesia.

Several earlier academics studied the relationship between humor and education. Loukola et al. (2025) did research on racial humor used in schools. Racial comedy is used in schools to reinforce and prevent racialization, but it has multiple interpretations. First, reinforcement perpetuates racism and exclusion, hence normalizing racism in classrooms. Second, using comedy to combat racism exposes the hierarchy of racialization by criticizing it, while simultaneously providing peer solidarity through a shared knowledge of racial authority. Third, the purpose of racial comedy is not always evident, making it difficult to interpret its consequences in the classroom setting. According to research, humor is used in both everyday life and in the classroom.

Research on the integration of humor in learning, also known as the Humor Incorporation System for Teaching and Learning Enhancement (HISTLE), has produced beneficial effects, specifically the creation of a more relaxed and stress-free classroom environment (Ngai et al., 2025). Teaching approaches that incorporate humor into lesson design have a favorable impact on students' learning competencies, personal characteristics, and future actions. Humor pedagogy has the ability to improve students' comprehension of difficult or complex concepts across disciplines.

The study on the relationship between humor and education delves deeper into how to employ instructional humor in the classroom to improve teaching and learning efficiency (Zhou & Lee, 2025). This study improves ways for successfully using instructional humor into educational processes. The current study suggests principles for using comedy in the classroom and provides significant insights into how to maximize the positive impacts of instructional humor. This study supports prior research

that found that humor in learning significantly increases students' enthusiasm to learn in the classroom.

Research on the relationship between humor and education is still driven by the use of humor to help teachers teach effectively. A teacher who can be amusing makes pupils pleased; therefore, including jokes in the classes will assist students in absorbing the topic. A teacher strives to get close to the pupils, explaining the lesson topic in simple terms and using comedy to keep the class relaxed. Abdur, a comedian, blends humor and education by composing Indonesian stand-up comedy material about education to provide social commentary. Abdur, who holds a master's degree in education, is undoubtedly familiar with educational difficulties in Indonesia and is well-equipped to discuss them.

Writing SUCI material that includes social critique necessitates the comedian's attitude and viewpoint on a social topic. SUCI's social critique includes many forms of social concerns explored, arguments provided, and accurate punchlines to ensure that the criticism is pleasurable and does not insult others. Of course, this is a difficult task, and few comedians are willing to take it on. Comedians portray their attitudes and perspectives through humor that includes deviations, contradictions, and inconsistencies. The comedian's position regarding specific social topics, whether agreeing, disagreeing, supporting, or rejecting, is expressed through reasoning. As a result, SUCI, which includes social criticism, is classified as an argumentative discourse. The completeness of the basic elements demonstrates the complexity of argumentative discourse. Argumentative speech is structured with basic and supporting features. Thus, the structure of SUCI allows for a deeper understanding of the logic offered.

Social criticism in SUCI encompasses discourse that systematically evaluates the positive and negative aspects of society, which can be undertaken by anybody to uphold the prevailing social order (Gibson, 2008). SUCI HNH is characterized by social critique about educational matters. Comedian Abdur offers a scientific analysis of educational matters.

Social criticism aims to align existing conditions or reality with an ideal or normatively defined state (Beilharz, 2002, p. 292). Thus, the social critique articulated by SUCI HNH encompasses reasoned arguments aimed at fostering an optimal outcome. Despite appearing challenging within the realm of humor, the perception of frivolity in comedic speech encourages the listener to contemplate and develop a greater concern for education.

SUCI consists of multiple bits. Each bit has a premise that includes a setup and a punchline (Papana, 2016). The setup is a conventional narrative, while the punchline serves as an unexpected twist intended to elicit laughter. The audience is unexpectedly taken aback by the punchline, eliciting laughter. The phenomenon of laughter is influenced by socio-cultural elements (Yuniawan, 2005). If the thoughts of the comedian and the audience align, they will both laugh in harmony. Otherwise, the humor becomes ineffective. Nonetheless, the concern at hand is the existence of a punchline or a pause. The philosophy of humor is exemplified by the presence of the punchline. The language of comedy consistently offers a realm of possibilities that deviates from reality (Raskin, 1985, p. 55). Unlikely events are introduced as surprises to link the conventional narrative in SUCI. SUCI is a comedic genre that depends exclusively on linguistic elements. SUCI lacks the support of stage scenery, makeup, lighting, and visuals characteristic of a theatrical performance. Consequently, language emerges as the primary element in generating humor in SUCI. Thus, societal criticism is articulated through language as well. Stand-up comedy originated as a form of social critique in theatrical performances in 19th-century America. This theater mostly featured racism, notably ridicule of black people in America (Papana, 2020, p. 30).

Attardo (1994, p. 47) says that comedy pertains to three elements: incongruity, disparagement, and release. This aligns with Wilson (in Wijana, 2014), who asserts that comedy is founded on three

principal theories: (1) the theory of incongruity, (2) the theory of disparagement, and (3) the theory of release. The theory of incongruity and contrast is exemplified in the punchline of SUCI. Comedians employ non-parallel language using hypotheticals and metaphors to juxtapose two realities, so generating laughter. Moreover, comedians frequently employ ambiguous language inside linguistic units possessing many meanings to generate contrast. Contradictory language can be employed to evoke mocking or sarcasm. Berger (1998) asserts that comedy encompasses linguistic and logical components, specifically employing language to convey insinuations or ridicule.

Social critique in SUCI decreases the nervousness experienced by comedians. In this instance, humor serves as a mechanism for social protest (Adekunle, 2022). Comedians employ SUCI to convey social critique while aiming to avoid causing offense. According to Rahadi (2011), humor alleviates and diminishes the severity of a severe and potentially offensive aim. Humor can function as a remedy to mitigate the weight of difficulties (Martin, 2007).

Not everyone has a gift for effective comedy. Particularly humor that incorporates social critique. Comedians undoubtedly require much practice to create such comedic scripts. A sense of humor is essential for conveying something humorously (Apte, 2002, p. 13). The incorporation of social criticism in SUCI, which not only asserts assertions but also supports them with humorous and rational arguments, is anticipated to fulfill the therapeutic function of comedy. Humor not only alleviates stress but also transforms an individual's perspective.

Argumentation inside the discourse SUCI HNH manifests in the comedian's perspective on the societal topics addressed. Comedians employ hilarious language to present a comprehensive argument encompassing all its components. The fundamental components of an argument include claim, data, and warrant (Renkema & Schubert, 2018). A claim serves as the framework for an argument, whereas data comprises the facts that substantiate the claim. The connection between a claim and its foundation is the basis. This is to address any possible inquiries. The basis may comprise regulations, principles, ideas, viewpoints, or authoritative declarations. Alongside the fundamental parts, additional components serve to bolster the three, rendering the argument in the discourse more persuasive. The components are backing, qualifier, and rebuttal. The foundation's existence occasionally prompts inquiries, necessitating corroborative evidence to reinforce it. This is where proponents must be incorporated into the argumentation. Moreover, a claim may represent a particular situation, resulting in the formation of a classification. Categorization denotes alternatives whose validity can be reinforced by the existence of a counterargument or exception termed a rebuttal.

Wordplay, as defined by Crystal (1998), refers to the employment of language in comedic discourse that incorporates linguistic elements, including words, phrases, sentences, morphemes, and combinations of sounds and letters. The word is fitting as the vocabulary in a hilarious conversation, including SUCI, embodies a contradiction of typical conditions, referred to as incongruity. The SUCI HNH discourse employs that element to craft punchlines that astonish the listener.

The methodology of articulating social criticism within the SUCI HNH discourse, predicated on linguistic utilization, encompasses phonological, morphological, syntactic, semantic, and discourse dimensions. These linguistic elements are crucial in comedic speech (Wijana, 2004, 2014). In phonology, hilarious language employs a restricted set of phonemes, leading to analogous words or word pairs that generate sound play through substitution, permutation, insertion, addition, and deletion of sounds. Morphological processes can be employed to generate humor, including reduplication, compound words, acronyms, and abbreviations. Syntactic elements that can be employed to generate comedy encompass word associations inside phrases, inter-clausal relationships, inter-sentential links, and active-passive constructions. This element is highly

adaptable for employing in SUCI to develop hilarious parallels and comparisons about important social situations. Humor can be generated by semantic elements such as vagueness or ambiguity in homonyms, hypernyms, synonyms, antonyms, polysemy, euphemisms, metaphors, and idioms. SUCI can also employ discourse elements, including syllogism, presupposition, and entailment.

Conversely, hilarious discourse may be articulated by several linguistic forms, including puns, ambiguity, implication, allusion, hyperbole, repetition, discourse markers, and tone (Schwarz, 2010, pp. 122-148). Comedians employ these linguistic approaches to generate unforeseen punchlines for the audience. Consequently, the research will focus on the sorts of educational social critique that arise, the aspects of argumentation present, and the patterns of expression utilized in conveying that social criticism.

2. Literature Review

Several experts have previously undertaken research on social criticism within comedic discourse. A study examines socio-political criticism within the vocabulary of cartoons in Vietnam. Humor in political cartoons serves as a medium for societal reflection on politics and social cohesion (Ho et al., 2021). Furthermore, Ebbinghaus and Huang's (2022) research on the social critique of racism. This study critiques the portrayal of Black individuals in higher education. The rise of Black Lives Matter humor correlated with an increase in the representation of Black individuals in higher education. The discourse of humor is employed to perform social criticism of religion, such as through cartoons in Arab society (Borjabad & Clemente, 2022). In Iran, humor discourse akin to stand-up comedy is executed for societal critique through theatrical improvisation and clan segregation rites (Mashakbeh et al., 2022). Social criticism in stand-up comedy is conveyed solely through verbal expression, while theater employs role-playing performances that integrate humorous components.

Humor can serve as an expedient mechanism for articulating social critiques regarding contemporary societal challenges. For instance, a study that contrasts humor and irony via multimodal interactions to analyze social critique of COVID-19 (Francisco et al., 2023). In the SUCI discourse, comedians promptly address societal issues via social media to express their concerns.

Nakrowi and Mulyati (2021) did research on the quality of argumentative conversation. The qualifier and rebuttal elements indicate that arguments in Sinta-accredited national journals in Indonesia include varying qualities: low quality contains one proof element, medium quality includes two elements, high quality has three elements, and very high-quality features four proof elements. Implementing this research will enhance the quality of reasoning inside the SUCI debate.

The argumentation within the SUCI discourse relies on evidence to secure acceptance and defense from the audience. This aligns with the research conducted by Ibrahim et al. (2024), which examines the quality of reasoning presented by YouTube influencers. YouTube influencers predominantly depend on factual reasoning in their opinion content. The influencers emphasize empirical evidence and reliable facts to substantiate their ideas. YouTube influencers employ factual elements to substantiate their claims while addressing the public, seeking to enhance acceptance and credibility.

Al-Shalabi (2024) did research on language in argumentative speech. The research findings indicate that Badi'e Al-Zaman Al-Hamadhani's language style exhibits robust argumentative mechanisms, distinguished by an elevated rhetorical style, captivating prosodic features, and remarkable stylistic elements integrated within diverse semantic content and rhythmic patterns. In the context of SUCI, linguistic patterns of social criticism are also evident. The primary emphasis of SUCI is language, similar to HNH, which employs the notion of a specialized presentation. Despite being a solo performance, the comedian relies solely on a microphone and stage for stand-up, without any further equipment.

3. Methodology

This study employs a critical discourse analysis (CDA) methodology. The CDA approach aims to champion the interests of the powerless or disadvantaged, as they are disproportionately affected by domination and inequality in articulating their views (Van Dijk, 1996). The perspective and assertions presented by comedian Abdur in the SUCI HNH material articulate his views on educational inequity. Bennett (2023) asserts that stand-up comedy articulates a repudiation of the prevailing viewpoint, subsequently focusing on underrepresented perspectives. Comedian Abdur employs this medium to express societal critique regarding schooling through HNH.

The data for this research is the SUCI HNH recording by Abdurrahim Arsyad, acquired through the purchase of a digital download at <https://dd.comika.id/product/pahlawan-perlu-tanda-jasa/>. The recording was then transcribed utilizing the [transkriptor.id](https://www.transkriptor.id) application. The employed data collecting method was non-participant observation, indicating that the researcher gathered data without direct involvement (Sudaryanto, 2015). Upon acquiring the data, the researcher refined it by selecting just the segments pertinent to educational social criticism for study, yielding 13 segments. Although this study employs a qualitative technique with human instruments, the researchers use research tools to sift through data containing educational social criticism. According to the theory of social criticism, the indicators of social criticism are (1) the SUCI bit explains the quality of society after social problems arise through careful observation by considering measures regarding what is deemed good and bad in society, (2) the SUCI bit shows a desire for an ideal condition through subjective behavior by bringing social issues closer to the ideal or normative reality, and (3) the SUCI bit emphasizes aspects related to social sens (Beilharz, 2002; Gibson, 2008; Saptaningsih & Sari, 2015).

The data was subsequently examined employing the CDA methodology. Van Dijk's paradigm of critical discourse analysis encompasses three dimensions: text, social cognition, and context (Eriyanto, 2015). The textual dimension comprises macrostructure, superstructure, and microstructure. Macrostructure analysis is performed to discern the varieties of educational social criticism that arise in the discourse of HNH, contingent upon the topics being critiqued. During the suprastructure phase, the researcher will delineate the components of argumentation within a work of social critique, whilst in the microstructure phase, the writer will develop the linguistic patterns utilized in articulating educational social criticism. The examination of the textual dimension is augmented by social cognition, specifically the background of the comic Abdur and the social milieu present at the time the criticism was articulated.

4. Results and Discussion

SUCI HNH prioritizes education as its central theme. Comedian Abdur segmented this spectacular performance into multiple segments. Upon investigation, 13 segments exhibit social critique of education. The social critique of education encompasses five issues: the prioritization of Mathematics, the elimination of the National Examination (NE), the introduction of the Independent Curriculum, the cessation of rankings, and the welfare of teachers.

Mathematics difficulties are always presented in three bits: the bit of a Mathematics graduate, Chairil Anwar's poetry, and English as a measure of intelligence. The problem of removing the national exam is divided into three bits: arguments for repealing the national exam, the national test's impact on student stress, and the national exam's injustice. The Merdeka Curriculum issue consists of four bits: the Merdeka Curriculum's originality, pariah schools, Merdeka Curriculum subject selection, and laziness in studying. The question of removing rankings is only one bit. The topic of teacher welfare consists of two bits: the elimination of song lyrics and teacher wages. Each bit carries an argument, which will be thoroughly analyzed using the previous elements. Here is a table with justifications for each bit in the SUCI HNH discourse.

Table 1. Argumentation in SUCI “Pahlawan Perlu Tanda Jasa”

No.	Name Bit	Element of Argumentation						Data Code
		Text						
		Claim	Data	Warrant	Backing	Qualifier	Rebuttal	
1	Bachelor Mathematics English as a	of v	v	v				HNH-08
2	Chairil Anwar's Poetry	v	v	v		v		HNH-09
3	Benchmark Intelligence	for v	v	v		v		HNH-12
4	National Exams (NE) Abolished	v	v			v		HNH-16
5	National Exams Makes Students Stressed	v	v			v		HNH-17
6	The Injustice from the UN	v	v			v		HNH-18
7	The Uniqueness of the Merdeka Curriculum	v	v	v		v		HNH-18
8	Abandoned School	v	v			v		HNH-20
9	Choosing Subjects in the Independent Curriculum	v	v	v	v		v	HNH-21
10	Lazy to Study	v	v				v	HNH-22
11	Ranking Children Stupid	Makes v	v			v		HNH-28
		v	v			v		
12	Delete Song Lyrics	v	v			v		HNH-30
		v	v			v		
13	Teacher's Salary	v	v			v	v	HNH-31
	Total	16	16	5	1	12	3	

Table 1 demonstrates that all social topics are given in uniformly dispersed segments. Nonetheless, societal critique the Merdeka Curriculum comprises the maximum quantity of bits, specifically 4 bits with five arguments. The matter concerning the Merdeka curriculum is currently a subject of extensive discourse. Nadiem Anwar Makarim, Minister of Education, Culture, Research, and Technology (Mendikbudristek), coined the name "Merdeka Curriculum" in his time. Merdeka Belajar, or the Merdeka Curriculum, was then implemented as a new curriculum in Indonesia on February 11, 2022. This curriculum gives instructors the freedom to design high-quality learning experiences that are tailored to the requirements of their students. This curriculum differs significantly from the previous curriculum, which referenced to learning indicators established by the

government at each level of school, along with associated learning resources. This independent curriculum does the reverse, allowing teachers to choose learning indicators and teaching resources. The National Examination was also removed since teachers establish their own learning markers. The existence of such flexibility has resulted in both favor and resistance from the Indonesian people, as it appears that there is no longer any educational evaluation.

In mathematical issues, which receive particular attention, Abdur provide justifications for every aspect up to the foundational level. Abdurrahim Arsyad is a comedian possessing a master's degree in Mathematics from a prestigious university in Indonesia. After approximately six years of scholastic training in mathematics, Abdur is capable of constructing arguments by linking assertions and principles with regulations and authoritative declarations. Abdur adeptly masters this subtopic, enabling him to present comprehensive arguments, particularly in a comic manner.

All aspects of social criticism in the SUCI HNH discourse have arguments with fundamental components of claims and data. This indicates that the comic articulates their perspective with a robust base, rather than merely asserting unsubstantiated allegations. While the objective of comedy is to elicit laughter, SUCI comedians endeavor to deliver humor that encompasses essential social critique, rather than mere punchlines. Comedians frequently utilize social critique just for the purpose of generating punchlines, rather than genuinely expressing their perspectives on certain social issues. In SUCI HNH, comedian Abdur articulated his position on social issues, delineating the categories of educational challenges, his perspective on these matters, his rationale, and the foundation of his arguments.

A defining feature of humor is the existence of incongruity and contradiction. This is identified in the qualifier of items that occur more frequently than others. Among the 16 arguments identified, 12 classifying aspects exist that either bolster or undermine the proposition. Comedians manipulate the language of comedy, generating instances, explanations, and hypotheticals related to their assertions using comedic language.

Table 1 indicates that there are 15 arguments derived from 13 bits of educational social criticism. No arguments of exceptional quality exist, indicating they lack completeness in their components. Comedian Abdur can deliver high-quality arguments, each comprising 4 to 5 items of evidence, throughout five arguments. The discourse of arguments with average quality, comprising 3-2 parts, totals 11. All arguments are of high quality as they are substantiated by statistics.

Social critique within the SUCI discourse is articulated through humor. SUCI employs a comic framework that fundamentally depends on language as its primary resource. Comedians depend on narratives, storytelling methods, and the strategic positioning of punchlines to elicit laughter. Consequently, social criticism is articulated using linguistic elements and the philosophy of comedy. The language of comedy embodies a feature of contradiction, contrasting reality with the realm of fantasy. Consequently, social critique within the SUCI discourse is articulated through linguistic play. Linguistic elements are employed to produce hilarious compositions that encompass incisive social critique. The objective is to elicit laughter, provide entertainment, and ultimately gain the audience's allegiance to the comic.

SUCI discourse is composed of several bits, each bit composed of several setups and punchlines. Social criticism is expressed through various language games. SUCI HNH has 13 bits of social criticism. Each bit has more than one punchline to express that criticism. Thus, the pattern of expressing social criticism in the SUCI discourse based on the use of humorous language consists of phonological aspects, morphological aspects, syntactic aspects, semantic aspects, and discourse aspects.

Table 2. Patterns of Social Criticism in SUCI Discourse “Pahlawan Perlu Tanda Jasa” Based on Linguistic Utilization

No.	Name Bit	Linguistic Utilization					Data Code
		Phonological Aspect	Morphological Aspects	Syntactic Aspect	Semantic Aspect	Discourse Aspect	
1	Bachelor of Mathematics English as a			v			HNH-08
2	Chairil Anwar's Poetry			v	v		HNH-09
3	Benchmark for Intelligence			v	v		HNH-12
4	National Exams (NE) v Abolished			v	v		HNH-16
5	National Exams Makes Students Stressed			v	v		HNH-17
6	The Injustice from the UN			v			HNH-18
7	The Uniqueness of the Merdeka Curriculum			v	v		HNH-18
8	Abandoned School			v			HNH-20
9	Choosing Subjects in the Independent Curriculum				v		HNH-21
10	Lazy to Study			v			HNH-22
11	Ranking Makes Children Stupid				v	v	HNH-28
12	Delete Song Lyrics			v		v	HNH-30
13	Teacher's Salary			v		v	HNH-31

Table 2 indicates that the linguistic elements frequently employed to convey social critique are the syntactic and semantic dimensions. Comedians employ syntactic structures to craft punchlines by linking meanings across phrases, clauses, or sentences. It employs the semantic relationships between words that possess similar or divergent meanings. A defining feature of hilarious language is the occurrence of deviation. Comedians convey societal critique by manipulating phrases, clauses, and sentences to generate punchlines. Humor can be generated through language by crafting jokes. Comedians develop humorous analogies and metaphors to establish a connection with the preceding line. Furthermore, comedy has a freeing purpose; comedians alleviate their fears by manipulating word meanings in the semantic domain, including homonyms, polysemy, and antonyms. Comedian Abdur engages mostly with semantic patterns, employing ambiguous meanings inside identical verbal units, hence avoiding morphological patterns.

Abdur is recognized as a comedian adept in manipulating the phonetics of words. A specific data point identified a phonological pattern utilized for societal criticism, specifically through the creation of rhyming wordplay. The patterns for articulating social criticism in education within the SUCI HNH discourse, based on language use, encompass phonological, syntactic, semantic, and discourse patterns.

The fundamental components of argumentative discourse include claims, data, and warrants. Claims within the SUCI discourse lack any incisive remarks. Every claim stated by comedian Abdur is consistently supported by data. This indicates that comedian Abdur possesses the strength to not only evaluate certain concerns but also to substantiate the foundations of those claims. The data has already been communicated using hilarious language. The punchline is beginning to be revealed here. The objective is, undoubtedly, for the comic to swiftly elicit laughs from the audience. The primary objective of SUCI is to elicit laughter, hence comedians must avoid allowing the audience to engage with serious claims for extended periods.

Data 1

... banyak sekali orang di dalam sini dan di luar sana yang sukses tanpa harus tahu akar persamaan kuadrat. Integral lipat tiga, trigonometri, sin cos tangen, sin cos kamar mandi dalam tidak perlu. (HNH-08)

... there are so many people in here and out there who succeed without having to know the roots of quadratic equations. Triple integrals, trigonometry, sine, cosine, tangent, sine, cosine, bathroom math are unnecessary. (HNH-08)

The comic articulates the rationale for Mathematics not being an extraordinary subject in the initial statistics. Abdur previously asserted that Mathematics is merely commonplace. The premise is that numerous accomplished individuals lack proficiency in Mathematics. Through the exploration of the semantic dimensions of the term "know," which possesses multiple meanings or polysemy. The term "tahu" signifies both understanding and proficiency, exemplified by the statement there are so many people in here and out there who succeed without having to know the roots of quadratic equations. The primary definition of the term is to comprehend, but when associated with the roots of quadratic equations, it signifies being astute. The language of humor juxtaposes disparate elements. It is commonly asserted that numerous successful individuals lack advanced schooling. Nonetheless, juxtaposing achievement with the square root of a quadratic equation is inappropriate. This is where humor serves to convey societal criticism. Mathematics difficulties continue to be regarded by Indonesian society as a measure of an individual's achievement. Consequently, parents strive to ensure their children thrive in Mathematics relative to other topics, since they assume that proficiency in Mathematics will guarantee mastery in additional disciplines. School children receive commendation for their proficiency in Mathematics rather than for their linguistic skills or artistic aptitude.

Claims and data in argumentative speech are bolstered by authoritative pronouncements, whether as regulations or principles in societal contexts. The claim is referred to as a warrant.

Data 2

.... Nah, satu fase pendidikan, Teman. Kita itu dibagi dalam 6 fase, jadi dari kelas satu SD sampai kelas 3 SMA kita dibagi menjadi 6 fase pendidikan. Contoh fase 6, fase 6 itu kelas 2 sampai kelas 3 SMA. Kemudian capaian pembelajarannya dikasih ke satuan pendidikan, dikasih ke guru. Guru ini capaian pembelajarannya begini. Silakan bikin kurikulum sendiri bikin kompetensi sendiri. Namanya merdeka belajar. Guru kemudian bikin. (HNH-19)

.... Well, one phase of education, Friend. We are divided into 6 phases, so from first grade of elementary school to third grade of high school, we are divided into 6 educational phases. For example, phase 6, phase 6 is from 2nd grade to 3rd grade of high school. Then the learning outcomes are given to the educational unit, given to the teachers. The teacher's learning achievement is like this. Please create

your own curriculum and develop your own competencies. It's called independent learning. The teacher then makes. (HNN-19)

Data 2 serves as a fundamental component in the discourse of SUCI HNH. Comedian Abdur said that the Merdeka Curriculum is distinctive and divergent from prior curricula as it abolishes fundamental competencies and introduces learning goals instead. The foundation of such argument is the presence of a learning achievement phase system designed to assess the ability levels of each student within the Merdeka Curriculum. Phase A for grades 1-2 of Elementary School (SD), Phase B for grades 3-4 of SD, Phase C for grades 5-6 of SD. At the Junior High School level, grades seven, eight, and nine progress to Phase D. Phase E corresponds to the 10th grade of Senior High School, whilst the 11th and 12th grades are categorized under Phase F. There are six phases from elementary school to high school. Each phase has specific learning outcomes, allowing educators the autonomy to establish competences based on the circumstances of the students, institution, and environment. The regulation is specified in the 2022 Merdeka Curriculum Guidebook.

The structure of humor is demonstrated by introducing incongruities that are impossible in reality. For instance, Superman assisting the vulnerable is plausible, whereas Superman withdrawing cash from an ATM is humorous. This is due to our collective notion of Superman as an archetypal superhero. Undoubtedly, his strength is frequently discussed, particularly his capacity to assist the vulnerable. Photographing Superman withdrawing money from the machine presents a contradiction, as the act of taking money is little, while Superman represents a significant figure. Such patterns frequently arise to enhance arguments of social criticism in SUCI. The comic elucidates the potential outcomes stemming from a proposed assertion. The possibilities are expressed using hilarious language characterized by incongruities.

Data 3

Iya, sepak bola kita tidak maju-maju itu karena Indonesia di ranking FIFA. Egy Maulana bawa bola dia bingung mau tendang langsung atau oper ya. Tapi, dia pikir aduh kita kan ranking 151 dunia pasti kita tolol, ya sudah saya jual tiket. Ranking itu tidak bikin kita jadi bodoh. (HNN-28)

Yes, our football is not progressing because Indonesia is ranked in the FIFA rankings. Egy Maulana brought the ball, and he was confused whether to shoot directly or pass it. But, he thought, oh, we're ranked 151st in the world, we must be stupid, so I sold the tickets. Ranking does not make us stupid. (HNN-28)

In data 3, the comic contends that academic rankings do not render students unintelligent. Comprehension of rankings that diminishes kids' intelligence. Comedian Abdur humorously illustrated the syntactic dimension, particularly the interrelation among sentences. Abdur presented an illustration involving Indonesian footballer Egy Maulana, who was uncertain about whether to kick or pass the ball. Due to Indonesia's FIFA ranking of 151st, it has been deemed dumb, resulting in a lack of critical thinking and a reliance on only selling tickets for football matches. While this is unfeasible in reality, the humor effectively demonstrates the notion that ranking renders individuals foolish, as a high position is invariably associated with stupidity. Such patterns are frequently employed as components to enhance the argumentative discourse in SUCI HNH. Comedian Abdur often use humorous analogies and metaphors that are both controversial and sarcastic.

Data 4

Semisal saya mau kuliah film dikaji. Ya, sudah ujian kau ambil sini bahasa, sejarah. Saya mau kuliah di UI ya sudah ambil ujian matematika, fisika, kimia. Saya mau jadi driver gojek ujian SIM di sana bagus. (HNN-21)

For example, if I want to study film. Yes, you have already taken the language and history exams here. I want to study at UI, so I have already taken the math, physics, and chemistry exams. I want to become a Gojek driver, the driving license test there is good. (HNN-21)

Data 4 illustrates the rebuttal component of the SUCI HNH discourse. To bolster the argument, a qualifier may be introduced. Nonetheless, that potential can also be reinforced by the existence of objections and exceptions. The proposition in data 4 advocates for the reinstatement of the national test, permitting students to select subjects aligned with their interests and aptitudes. Students pursuing cinema studies may undertake examinations in language and history. Students enrolling at a State University, such as the University of Indonesia, may undertake examinations in Mathematics, Physics, and Chemistry, unless the student intends to become a Gojek (online motorbike taxi) driver, in which event they may take the Driving License examination. The retort was expressed through humor and satirical punchlines, as the Indonesian Minister of Education at that time owned the online motorbike taxi service, Gojek.

The argumentation in the SUCI HNH discourse is generally of moderate quality, comprising 3-4 elements of argumentation. This category is effective for assessing social criticism within humorous discourse, particularly SUCI. Typically, humorous conversation can alone convey satire through the punchline. The argumentation in the SUCI HNH discourse is articulated more comprehensively as a sequence of narratives. The components of argumentation frequently consist of claims, data, qualifiers, and rebuttals. The categories of patterns in articulating social criticism through language encompass phonological, syntactic, semantic, and discourse patterns. The frequently employed patterns are syntactic and semantic. The humor in SUCI is characterized by the inclusion of a punchline. Punchlines emerge from fundamental components of reasoning and rebuttals. Claims lack punchlines as they represent attitudes or conclusions of arguments, indicating agreement or disagreement on a particular issue. This indicates that HNH is a stand-up comedy with concise and high-caliber punchlines, as Abdur effectively delivers punchlines grounded on the rationale behind his assertions. If lacking proficiency, performing stand-up with socially critical content will devolve into a mere monologue, maybe laden with passion.

5. Conclusion

Social criticism of education in SUCI HNH, based on thematic discourse, encompasses critiques regarding the preferential treatment of Mathematics, the elimination of the National Examination, the execution of the independent curriculum, the discontinuation of rankings, and concerns regarding teacher welfare. The arguments in the SUCI HNH discourse are typically of moderate quality, comprising 3-4 components of argumentation. The correlation between the theme of social critique in education and argumentation is that as the prominence of social criticism increases, the quality of argumentation also elevates. Comedians possess extensive information as the matter is presently being examined. The more personal the social issue under discussion, the greater the strength of the arguments. Abdur can articulate thoroughly the fundamental aspects of the exceptional status of Mathematics topics due to his personal experience.

The methodology of articulating social criticism within the SUCI HNH discourse, as determined by linguistic utilization, encompasses phonological, syntactic, semantic, and discourse patterns. All components of the argumentation permit comedian Abdur to employ hilarious language, with the exception of the claim, as it reflects the comedian's position on a social issue. Syntactic and semantic patterns are frequently employed in all aspects of reasoning, as they provide comedians with the flexibility to generate contrasts with reality.

Declarations

Author Contributions. A.W.: Literature review, conceptualization, methodology, data analysis, writing. Z.N.: data analysis, review-editing. S.H.: review-editing, original manuscript preparation. All authors have read and approved the publication of the final version of the article.

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