

Abstract

Chinese problem experienced by Chinese Indonesian has begun to rise in media nowadays, especially in comedy stage. The new category of comedy genre in Indonesia, Stand Up Comedy, has successfully brought these problem into public. Through one of Stand Up Comedians from Chinese Indonesian, Ernest Prakasa, who usually delivers his jokes about his life as Chinese and its cultures, this thesis aims to find out how the discourses of Chinese Indonesian are represented and (re)constructed through Ernest Prakasa's Stand Up Comedy in Indonesia, especially in Ernest's show 'Ernest Prakasa and The Oriental Bandits'. For the method and theory, the researcher uses the theory of Critical Discourse Analysis – Historical Approach by Ruth Wodak which focuses not only on linguistics aspect of Ernest's show but also relating into sociopolitical and historical context of Chinese Indonesian. This analysis will be divided into four parts. In the first part, Ernest's show will be analyzed using five discursive strategies. In the second, third and fourth part, the analysis examines the intertextual and interdiscursive relationship between text (Ernest's show transcript), genre and discourse, as well as its extralinguistics or 'context of situation'. I also relate the text with sociopolitical and historical context of Ernest and Chinese-Indonesian discourse. I found that through Ernest's jokes, there are three strategies as a counter discourse: stereotypes Indigene as 'negative-other-presentation'; the exclusiveness of Chinese Indonesian; and Chinese and political condition in Indonesia. The results of discussion show that these strategies are used by Ernest for what called 'Chinese Wish' and as satire discourse for indigene. The result also shows the way Ernest sees the complexity of his Chinese identity toward term Cina or Tionghoa.

Keywords: CDA; Chinese-Indonesian, discourse, ethnicity, jokes, Stand Up Comedy