

## Politeness Strategies in the Stand-up Comedy Program: Episode “Mesakke Bangsaku” Part 1 by Pandji Pragiwaksono

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### Abstract

#### Keywords:

Politeness, Stand-up  
Comedy, Maxim

*This study discusses politeness strategies in a stand-up comedy performance of Pandji Pragiwaksono entitled Mesakke Bangsaku Part 1 and its usage as a medium of social critique. The research identifies three prominent politeness maxims: the Tact Maxim, the Generosity Maxim, and the Agreement Maxim, employing Leech's politeness principles and Brown and Levinson's face theory. Through these approaches, Pandji can tackle sensitive topics such as ethnic discrimination and LGBTQ+ rights while incorporating humor that helps bring awareness and contemplation to his audience. Using a qualitative descriptive approach, this study analyzes Pandji's utterances to illustrate how politeness and humor intertwine to balance criticism with respect. The findings reveal that the Tact Maxim is the most frequently employed strategy, allowing Pandji to minimize offense while delivering impactful critiques. This research highlights the significance of linguistic politeness in comedy as a tool for effective communication and social commentary, particularly in culturally sensitive contexts like Indonesia.*

### Abstrak:

#### Kata Kunci:

Kesantunan, Stand-up Comedy,  
Maxim

Studi ini membahas strategi kesantunan dalam pertunjukan stand-up comedy Pandji Pragiwaksono berjudul Mesakke Bangsaku Part 1 serta penggunaannya sebagai media kritik sosial. Penelitian ini mengidentifikasi tiga maksim kesantunan yang menonjol: Maksim Kebijaksanaan (Tact Maxim), Maksim Kedermawanan (Generosity Maxim), dan Maksim Kesepakatan (Agreement Maxim), dengan menggunakan prinsip kesantunan Leech serta teori muka (face theory) dari Brown dan Levinson. Melalui pendekatan ini, Pandji dapat mengangkat isu-isu sensitif seperti diskriminasi etnis dan hak LGBTQ+ dengan tetap menyelipkan humor yang membantu menghadirkan kesadaran dan perenungan bagi penontonnya. Dengan menggunakan pendekatan deskriptif kualitatif, penelitian ini menganalisis tuturan Pandji untuk menggambarkan bagaimana kesantunan dan humor berpadu dalam menyeimbangkan kritik dengan rasa hormat. Temuan penelitian menunjukkan bahwa Maksim Kebijaksanaan merupakan strategi yang paling sering digunakan, karena memungkinkan Pandji meminimalkan potensi menyinggung sambil tetap menyampaikan kritik yang berdampak. Penelitian ini menegaskan pentingnya kesantunan linguistik dalam komedi sebagai sarana komunikasi yang efektif dan komentar sosial, khususnya dalam konteks budaya yang sensitif seperti di Indonesia.



## PENDAHULUAN

It may come as a surprise that one of the sharpest tools for social critique in modern Indonesian discourse is not found in formal debates, newspapers, or academic seminars, but on the stand-up comedy stage. In a time where free speech is constantly negotiated and societal taboos are tightly held, comedians have emerged as critical voices cloaked in laughter. This is particularly evident in the work of Pandji Pragiwaksono, a pioneering figure in Indonesian stand-up comedy, whose performance in *"Mesakke Bangsaku Part 1"* transcends mere entertainment. His routine delves into deep sociopolitical themes, such as nationalism, corruption, and inequality, while maintaining an air of humor and respect. Through this performance, Pandji showcases how humor, when interwoven with politeness strategies, can serve as a subversive yet non-confrontational method of delivering biting criticism. In a context like Indonesia, where indirectness and face-saving communication are cultural norms (Hofstede, 2011), Pandji's approach raises an important question: How do comedians maintain politeness while openly criticizing societal structures?

The theoretical framework for this research draws primarily on Geoffrey Leech's Politeness Principle (1983) and Brown and Levinson's (1987) theory of politeness strategies. Leech introduced six maxims, tact, generosity, approbation, modesty, agreement, and sympathy, designed to minimize potential disruption in social interactions. According to Leech, "Politeness is a form of behavior that seeks to avoid conflict and maintain harmony in communication" (1983, p. 82). Brown and Levinson's (1987) theory is centered around the concept of *face*, distinguishing between *positive face* (the desire to be liked and appreciated) and *negative face* (the desire for freedom and autonomy). They identify four types of politeness strategies: bald on-record, positive politeness, negative politeness, and off-record indirectness. In stand-up comedy, these strategies are essential in mitigating face-threatening acts (FTAs), especially when the content is provocative or controversial. Holmes (1995) adds that humor in public discourse plays a crucial pragmatic role in balancing honesty and social harmony, making it an ideal companion to politeness theory in this context. Together, these frameworks offer a comprehensive lens to analyze how comedians like Pandji navigate the complexities of respectful critique in a public performance.

Several previous studies have examined politeness strategies in various domains of communication. Among them are Brown and Levinson (1987), Holmes (1995), Watts (2003), Culpeper (2005), Eelen (2001), Mills (2003), Locher and Watts (2005), Dynel (2012), Bousfield (2008), and Terkourafi (2005). These studies have focused on a wide range of contexts, including formal institutional settings, interpersonal communication, online interaction, and cross-cultural pragmatics. Despite the extensive body of research, most studies tend to analyze politeness within conversations or formal speech rather than in creative or performative contexts such as stand-up comedy. While Dynel (2012) explored humor and impoliteness, and Culpeper (2005) analyzed theatrical discourse, few studies have explored how politeness functions in a performative genre that combines both entertainment and social

critique. Therefore, this study fills an important gap in the literature by examining the application of politeness strategies in Indonesian stand-up comedy, where the boundaries between humor, criticism, and public discourse are constantly negotiated.

The choice to analyze "*Mesakke Bangsaku Part 1*" by Pandji Pragiwaksono is based on its significant cultural impact and its strategic use of politeness in conveying sensitive messages. In a multicultural society like Indonesia, where maintaining social harmony is paramount, understanding how comedians leverage politeness strategies is essential. This research is particularly relevant in the current socio-political climate, where freedom of expression and public critique are increasingly scrutinized. Moreover, Pandji's role as a comedian, activist, and public intellectual positions him as a unique case study in how politeness and humor intersect in modern Indonesian discourse. Thus, this study not only contributes to linguistic scholarship but also offers practical insights into the communicative power of comedy in Indonesian society. The research is guided by the following questions:

In his stand-up comedy special "*Mesakke Bangsaku Part 1*," Pandji Pragiwaksono employs a range of politeness strategies to convey his messages effectively. These strategies, such as indirectness, humor, mitigation, and the use of inclusive language, serve as tools to soften the delivery of his social criticisms. By blending assertiveness with politeness, Pandji is able to critique sensitive political and societal issues without alienating his audience. His approach allows for critical reflection while maintaining an atmosphere of respect and engagement. The function of these politeness strategies is not only to protect the speaker's public image but also to preserve the face of those being criticized, ensuring that the discourse remains constructive rather than confrontational.

Cultural and pragmatic factors play a crucial role in shaping Pandji's communication style. As an Indonesian comedian, he operates within a high-context culture that values harmony, indirectness, and respect for social hierarchy. These cultural norms influence his strategic choices, pushing him to frame his critiques in ways that resonate with local sensibilities. Additionally, the informal setting of stand-up comedy provides a unique pragmatic context where humorous delivery becomes a socially acceptable means of addressing taboo or controversial subjects.

This study is significant because it highlights how politeness strategies function as powerful rhetorical tools in performance art, especially in contexts where direct criticism might otherwise be frowned upon. By examining Pandji's method, we gain deeper insight into how comedians navigate cultural norms and communication boundaries to foster public discourse and social awareness.

## METODE

This study adopts a descriptive qualitative research design to investigate the use of politeness strategies in a stand-up comedy performance, specifically focusing on Pandji Pragiwaksono's "*Mesakke Bangsaku Part 1*." A qualitative approach is appropriate for this study because it enables the researcher to explore language use in its natural and cultural context, emphasizing meaning rather than numerical data. According to Miles and Huberman (1994), qualitative research allows for a rich, detailed understanding of complex social phenomena, especially those embedded in communicative acts and cultural values. As they

note, "Qualitative data are a source of well-grounded, rich descriptions and explanations of processes" (Miles & Huberman, 1994, p. 10).

The primary data for this research consists of the spoken utterances by Pandji Pragiwaksono in the video recording of "*Mesakke Bangsaku Part 1*." These utterances represent authentic instances of language used in a performative, public, and humorous setting that simultaneously delivers social criticism. The video was chosen purposefully due to its popularity, thematic richness, and the comedian's reputation for balancing humor with socio-political commentary.

Data collection and analysis followed several systematic steps. First, the researcher watched the entire episode multiple times to gain familiarity with the content and context. Second, the researcher transcribed the comedian's spoken utterances into written text to facilitate detailed linguistic analysis. Third, the transcript was examined to identify utterances containing politeness strategies, particularly those grounded in Geoffrey Leech's (1983) Politeness Principle, namely tact, generosity, approbation, modesty, agreement, and sympathy, and also referencing Brown and Levinson's (1987) typology of politeness strategies: positive politeness, negative politeness, bald on-record, and off-record strategies. Each identified utterance was then coded and categorized based on the type of strategy employed. Finally, the findings were summarized and interpreted, paying close attention to how these strategies functioned in the delivery of social criticism while maintaining comedic tone and politeness norms.

To enhance the validity of the analysis, the researcher applied data triangulation by cross-referencing interpretations with existing literature on politeness and humor. The use of thick description and contextual interpretation ensures that the findings reflect both the linguistic structure and the pragmatic function of politeness in the performance. The methodology adopted here is intended not only to identify linguistic strategies but also to uncover how these strategies mediate between critique and politeness in a culturally sensitive medium like Indonesian stand-up comedy.

## Hasil

Several linguists have put forward their views on politeness in language use, one of which is Leech, who proposed a theory about this concept. According to Leech (Wahidah, 2017, p. 3), politeness in the language is based on five scales: (1) the cost-benefit scale, which considers the level of loss or gain from a speech act, where greater costs to the speaker indicate greater politeness; (2) the Optionality Scale, which measures the number of choices available to the listener; (3) the indirectness scale, where more indirect expressions are generally considered more polite; (4) the authority scale, which relates to the social status of the speaker and listener; and (5) the social distance scale, which refers to the social relationship between the speaker and listener in the interaction.

According to Leech's principles of politeness in language, there are six maxims for analyzing politeness. However, after analyzing the data based on Pandji Pragiwaksono's speech in this study, the researcher only found three maxims that were often used, namely the Maxim of Tact, the Maxim of Generosity, and the Maxim of Agreement.

## Tact Maxim

In the Tact Maxim or Generosity Maxim, participants in a conversation are expected to show respect for others. This respect occurs when individuals reduce their benefits and maximize the benefits for others (Rahardi, 2005, p. 61). Below are statements of statements analyzed by the author:

1. Statement: “How do I know the exact number of gay people in Indonesia is 16 million? Because 16 million is the number of Manjam users in Indonesia.”

In this example, Pandji uses surprising data to discuss the sensitive topic of the gay community. By presenting this information with humor, he makes his criticism of discrimination easier for the audience to accept without creating tension.

2. Statement: “If we go to war with Malaysia, just send them. Done. It will be the most colorful war.”

This statement addresses a serious topic, conflict, but in a humorous way. This helps reduce potential offense that might affect certain parties, making it easier for the audience to laugh without feeling attacked.

3. Statement: “So, Aunt Fera, she wants to pay, after shopping, right? She wants to pay at Makro.”

By sharing a light anecdote about a family member, Pandji discusses issues of identity and ethnic stereotypes in a friendly manner. This anecdote doesn’t directly criticize discrimination but subtly makes the audience aware of stereotypes.

4. Statement: “Uncle Jony stepped out. Stop, stop, stop. Hey, hey, hey, stop. Calm down. I’m not Chinese. I’m from Palembang.”

Pandji shares a story about Uncle Jony, who tries to avoid discrimination. The humor in this statement allows ethnic prejudice criticism to be conveyed more casually and indirectly, making it more acceptable.

5. Statement: “If you meet my mom, my mom is probably very Chinese.”

This statement touches on ethnic stereotypes but is shared humorously within the context of his family. Pandji subtly criticizes the stereotype, allowing the audience to laugh without feeling defensive.

6. Statement: “16 million Indonesians are gay. That’s a lot, right? If we go to war with Malaysia, just send them. Done. It will be the most colorful war.”

Pandji brings up a large number of people in the gay community in Indonesia, using absurd humor about a “colorful war.” Through this joke, he invites the audience to think about the community without judging, reducing the chance of offense or awkwardness.

7. Statement: “I’m not Chinese, but my face looks Chinese. Has anyone ever thought I’m Korean?”

Pandji addresses ethnic discrimination by sharing his experience of being misidentified. This statement, delivered with humor, doesn't offend any particular ethnic group but still critiques common societal stereotypes.

8. Statement: "Uncle Jony is driving a Mercedes. Then he's stopped by the crowd... Stop, stop, I'm not Chinese. I'm from Palembang."

Through Uncle Jony's story, Pandji subtly highlights how discrimination operates in society, especially during the conflicts of 1998. By telling this story humorously, he invites the audience to laugh while reflecting on the impact of prejudice.

9. Statement: "You're not that handsome. Gays are picky too."

In response to fears about gay people's "attraction," Pandji dispels prejudice lightly, humorously downplaying this fear. By saying "gays are picky too," he dispels irrational fear without offending anyone, encouraging the audience to think about the absurdity of such stereotypes.

10. Statement: "In fact, having gay friends is one of the best parts of your life."

Pandji mentions the positive value of having friends in the gay community. By presenting this humorously, he successfully conveys a perspective supporting diversity, making it easier for the audience to accept his ideas.

11. Statement: "If everyone with a sin didn't want to be friends with you, no one would want to be friends with you either."

Pandji addresses prejudice against the LGBTQ+ community by reminding that everyone has flaws. His humor eases potential conflict or discomfort, making it easier for the audience to accept a message of tolerance and equality.

12. Statement: "16 million is the number of Manjam users in Indonesia. Those who laugh here, are interesting. Those laughing, the others don't understand, like, what, what, what?"

Pandji shares surprising data with entertaining humor. Instead of presenting facts that might make the audience uncomfortable, he adds a joke about the audience's reaction, making this topic feel lighter and reducing potential criticism.

13. Statement: "Why do so many people dislike gay people? Because they think being gay is a choice. Not something innate."

Pandji clarifies a common misconception about sexual orientation with light humor, which makes it more likely for the audience to accept his view. His humor helps neutralize potential conflict over differing opinions on this issue.

14. Statement: "If you were initially straight, befriended gay people, and then became gay, that's not contagious."

Pandji touches on the common irrational fear about the "contagion" of sexual orientation. With humor, he emphasizes that sexual orientation isn't something "contagious," inviting the audience to think more rationally without feeling judged or offended.



15. Statement: “Many here forget. Why do I know? Because I’m not Chinese, but my face looks Chinese.”

By mentioning that he is often mistaken for another ethnicity, Pandji subtly shows how stereotypes influence one’s identity. Through this joke, he invites the audience to laugh while reflecting on common prejudices in society.

16. Statement: “If you meet my mom, my mom might look very Chinese.”

Pandji connects his mother’s appearance to existing stereotypes. With humor about his family, he minimizes the risk of offending others by addressing the topic of ethnic identity, making his social critique feel lighter.

17. Statement: “I once tried to kiss a man, but couldn’t do it. Well, didn’t happen. It’s hard.”

By sharing a light-hearted experience, Pandji addresses stereotypes and fears about sexual orientation. This humor reduces the audience’s tension or criticism, making it easier to accept.

18. Statement: “For those with gay friends, give a round of applause. I ask, isn’t it true that your gay friends are funny?”

Pandji invites the audience to applaud their gay friends, with a joke about their friends being “differently funny.” He creates a positive connection with the audience without offending anyone, encouraging them to view diversity positively.

The statements listed above illustrate how Pandji Pragiwaksono uses the Maxim of Tact to navigate sensitive social issues with humor, minimizing the risk of offending his audience while maximizing their engagement. By presenting topics such as ethnic stereotypes, LGBTQ+ rights, and societal prejudice through the lens of humor, he transforms potentially divisive subjects into moments of reflection and connection. His approach underscores the principles of the Maxim of Tact, as he consistently prioritizes audience comfort and acceptance over self-serving humor. Humor allows Pandji to soften criticism, making complex or controversial ideas more relatable. His jokes are strategically framed to reduce the emotional cost to the audience, allowing them to laugh and consider his perspective simultaneously. For example, by using absurd scenarios, personal anecdotes, and relevant observations, Pandji creates an environment where sensitive issues can be discussed openly but respectfully. Through this careful balance, Pandji not only entertains but also promotes critical thinking, challenging societal norms and biases without alienating his audience. Thus, the Maxim of Tact proves essential in facilitating meaningful dialogue in comedy, demonstrating that humor can be a powerful vehicle for social critique when delivered tactfully.

### **Generosity Maxim**

The Generosity Maxim suggests that speakers should be considerate and reduce personal gain in communication, focusing on how to ensure the listener benefits from the interaction (Asfa A’idina et al., 2020). Below are statements of statements analyzed by the author:

1. Statement: “In fact, having gay friends is one of the best parts of your life.”

Here, Pandji expresses support for the LGBTQ+ community, suggesting that friendships with them are positive. Using humor, he encourages the audience to appreciate diversity without feeling judged.

2. Statement: “Many of my friends are gay. And it’s very hard living their life.”

Pandji acknowledges the challenges faced by the LGBTQ+ community in Indonesia, showing sympathy toward them. This statement encourages the audience to understand their struggles with empathy.

3. Statement: “Many people here forget. How do I know? Because I’m not Chinese, but my face looks Chinese.”

Pandji highlights that many might overlook the history of discrimination against Chinese Indonesians. He expresses concern to remind the audience of this issue humorously without accusing anyone.

4. Statement: “People are cruel to our gay friends.”

Pandji firmly states that discrimination against the LGBTQ+ community is inappropriate. This is an expression of his care for his friends and the LGBTQ+ community, delivered in a light manner to maintain a positive connection with the audience.

The statements above demonstrate how Pandji Pragiwaksono applies the Maxim of Generosity to foster empathy and understanding among his audience. By focusing on the struggles and positive qualities of marginalized groups, such as the LGBTQ+ community and Chinese Indonesians, he shifts attention away from his own perspective and focuses it on the experiences of others. This is in line with the principle of reducing self-interest in communication to benefit the listener or subject of discussion. Through his humor, Pandji not only raises awareness of social issues but also promotes compassion and inclusivity. Statements such as “having gay friends is one of the best parts of your life” and “people are mean to our gay friends” emphasize the value of diversity and the need for social change. His lighthearted delivery ensures that these messages are received in a non-threatening and approachable manner, encouraging reflection without provoking defensiveness. Overall, Pandji’s use of the Maxim of Generosity allows him to create a supportive and inclusive environment, using humor to advocate for empathy, understanding, and social harmony. This approach not only aligns with the audience's cultural values but also strengthens its connection to those values, making its criticism more impactful and relevant..

### **Agreement Maxim**

The Agreement Maxim involves creating harmony and mutual respect between the speaker and listener. The aim is for both to agree and appreciate each other’s views. Below are statements from Pandji’s performance:

1. Statement: “Come on, girls, try to. Here, here, here. Those with gay friends, give a round of applause.”



By inviting the audience to applaud, Pandji builds understanding and solidarity with those who agree. This creates an inclusive atmosphere and supports a positive view of the LGBTQ+ community.

2. Statement: “There’s no one who says, ‘Do I like men or women? I’ll try both.’”

Pandji uses humor to get the audience to agree that sexual orientation isn’t a choice. This helps the audience understand his point of view without feeling forced.

3. Statement: “If you’re not born that way, you won’t become that way.”

Pandji expresses the belief that sexual orientation is natural, creating understanding with the audience, especially those who may not have understood this perspective before.

4. Statement: “If everyone with a sin didn’t want to be friends with you, no one would want to be friends with you either.”

This statement leads the audience to agree that everyone has flaws. Thus, he encourages the audience not to judge certain communities, creating a relaxed atmosphere of mutual understanding.

5. Statement: “Are you gay? It’s okay. No? Yes, yes, yes, blue shirt.”

Pandji interacts with the audience in a friendly way, asking questions lightly without being judgmental. This makes the audience feel safe to respond and creates an understanding without pressure.

The statements above illustrate how Pandji Pragiwaksono utilizes the Agreement Maxim to foster harmony and mutual respect between himself and his audience. By encouraging agreement through humor, Pandji creates a shared sense of understanding and inclusivity, which helps him address sensitive topics like sexual orientation and societal flaws without alienating his listeners. Pandji’s approach emphasizes mutual validation of perspectives, as seen in his invitation to applaud those with gay friends or his humorous take on the immutability of sexual orientation. These moments allow the audience to engage with his ideas comfortably and reflect on their own beliefs without feeling coerced. Statements like “If everyone with a sin didn’t want to be friends with you, no one would want to be friends with you either” highlight shared human imperfection, fostering solidarity and reducing judgment among his listeners. Through the Agreement Maxim, Pandji effectively bridges potential divides, ensuring his critiques are delivered in a manner that feels collaborative rather than confrontational. This not only enhances audience receptivity but also underscores his message of mutual respect, acceptance, and understanding, aligning with the broader goals of his performance.

### **Positive Face**

In politeness theory, as per Brown and Levinson (1987), a *positive face* reflects the individual’s need to feel appreciated, accepted, and liked in a social interaction. Positive face strategies show respect and appreciation to maintain a positive self-image in the eyes of others. Below are statements from Pandji’s statements:

1. Statement: “But many of my friends are gay. And it’s very hard living their life.”

Pandji shares the difficulties faced by the LGBTQ+ community, showing his support for them. This reinforces positive face, encouraging the audience to be accepting and appreciative as well.

2. Statement: “Come on, girls, try to. Here, here, here. Those with gay friends, give a round of applause.”

Pandji invites the audience to applaud as a show of support for the LGBTQ+ community. This strengthens solidarity and builds a positive connection with supportive audience members.

3. Statement: “Say seven. Those... with two kids have sixteen kids. Try, try, say seven, like that. Gay, try.”

Pandji invites the audience to join in the joke without judgment. This approach creates a positive bond and makes the audience comfortable participating in his humor.

4. Statement: “I’m happy with my gay friends. This is for those of you who don’t have gay friends yet.”

Pandji expresses pride in his friendship with LGBTQ+ individuals, creating a positive environment where the audience is invited to consider similar experiences without feeling judged.

5. Statement: “Those with gay friends, give a round of applause. I ask, isn’t it true that your gay friends are funny?”

Pandji invites the audience to appreciate the humor and personality of their gay friends, adding warmth and inclusivity to the atmosphere. This reinforces a positive bond and appreciation for diversity.

The statements above demonstrate how Pandji Pragiwaksono employs positive face strategies to foster a sense of appreciation, inclusion, and solidarity within his audience. By sharing his support for marginalized groups, such as the LGBTQ+ community, and inviting the audience to participate in affirming gestures like applause, Pandji creates a welcoming and respectful atmosphere. This helps the audience feel valued and aligned with the inclusive message he conveys. Pandji’s humor acts as a bridge to sensitive topics, allowing the audience to engage without fear of judgment. Statements like “I’m happy with my gay friends” and “Those with gay friends, give a round of applause” show Pandji’s genuine pride in his relationships while inviting the audience to see the positive aspects of diversity. These strategies strengthen the connection between Pandji and his audience, as they feel encouraged to reflect on and share in his inclusive outlook. By focusing on a positive face, Pandji not only ensures that his critiques are well-received but also promotes a culture of acceptance and appreciation. His approach transforms potentially challenging discussions into moments of shared understanding, reinforcing the importance of mutual respect and the celebration of diversity.

### **Negative Face**

According to Brown and Levinson (1987), a *negative face* is the individual's desire to act freely, undisturbed, and unpressured by others. A negative face emphasizes a person's right to personal autonomy and freedom from interference in social interactions. Below are statements from Pandji's performance:

1. Statement: "Are you gay? It's okay. No? Yes, yes, yes, blue shirt."

Pandji shows respect for individual freedom by not pressuring the audience. This interaction is light and non-intrusive, respecting negative face.

2. Statement: "Well, we don't know. Who knows, they haven't found their match yet?"

By not imposing a particular label on anyone, Pandji respects the audience's privacy, showing appreciation for their freedom in defining their identity.

3. Statement: "If you were straight but befriended gay people, then became gay, that's not contagious."

Pandji dispels the stigma that sexual orientation can change due to environmental influences. This statement is delivered with humor but still respects the audience's freedom to not feel pressured.

4. Statement: "Well, we don't know. Who knows, they haven't found their match yet? It's okay."

Pandji uses a light tone to avoid assumptions about a person's sexual orientation. This respects the audience's privacy and allows them to laugh without feeling threatened.

5. Statement: "I don't know, who knows? Maybe they haven't found their match yet?"

Using gentle humor to highlight the uncertainty in judging others, Pandji respects the audience's right to determine their preferences, creating an inclusive atmosphere and respecting negative face.

The statements above highlight how Pandji Pragiwaksono employs negative face strategies to respect his audience's autonomy and privacy. By avoiding intrusive or forceful statements, he allows the audience to engage with his humor on their terms. This approach ensures that sensitive topics, such as sexual orientation and personal identity, are addressed in a way that feels non-threatening and inclusive. Pandji uses phrases like "Who knows, they haven't found their match yet?" to exemplify his commitment to leaving space for individual interpretation and self-definition. His lighthearted delivery maintains a respectful distance, ensuring that no one in the audience feels pressured or judged. Similarly, statements like "Are you gay? It's okay" affirm the right to personal freedom while fostering a relaxed and welcoming atmosphere. Through his emphasis on a negative face, Pandji successfully navigates complex social issues while maintaining the dignity and comfort of his audience. This strategy not only enhances the effectiveness of his message but also reinforces the value of respecting individual freedom, making his humor both engaging and considerate.

## **PENUTUP**

Based on the analysis of Pandji Pragiwaksono's utterances in *Mesakke Bangsaku* Part 1, it is clear that the Maxim of Tact emerged as the most frequently used politeness strategy. This maxim emphasizes minimizing harm and maximizing benefits to others, making it a powerful tool for discussing sensitive topics such as ethnic discrimination and sexual orientation. Pandji's consistent application of the Maxim of Tact underscores his ability to discuss controversial topics with caution, ensuring that his humor does not alienate or offend the audience. The dominance of the Maxim of Tact can be attributed to his inherent alignment with the Indonesian cultural value of avoiding conflict and maintaining harmony. Through his carefully crafted humor, Pandji uses this strategy to discuss taboo topics in a way that encourages reflection without confrontation. The Maxim of Generosity and the Maxim of Agreement are also present but not too dominant, reinforcing Pandji's intention to foster inclusivity and mutual understanding among his audience. Furthermore, Pandji skillfully balances the issues of positive and negative face in his performance. By using relevant and inclusive humor, he satisfies the audience's need to feel valued and appreciated (positive face), while also respecting their autonomy and privacy (negative face). Brown and Levinson's adept use of politeness strategies ensures that the audience feels comfortable engaging with the critique embedded in his humor. In conclusion, Pandji's mastery of linguistic politeness, as demonstrated through his reliance on the Maxim of Tact and complementary strategies, illustrates the potential of stand-up comedy as a medium for meaningful social critique. By utilizing humor as a bridge, he not only entertains but also educates, challenging societal norms while upholding cultural values of politeness. His work exemplifies how comedy can serve as a powerful tool for social reflection, encouraging dialogue on critical issues while respecting multiple perspectives.

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