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**COMMUNICATING CRITICISM:  
AN ANALYSIS OF KIKY SAPUTRI'S ROASTING TOWARDS  
"CRAZY RICH ANDARA"**

**Lambok Hermanto Sihombing<sup>1</sup>, Puji Lestari<sup>2</sup>**

<sup>1</sup>President University Bekasi

<sup>2</sup>Indraprasta University Jakarta

lambok.president@gmail.com<sup>1</sup>, puji.indraprasta@gmail.com<sup>2</sup>

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*Comedy has been a part of Indonesian culture. The development of comedy that can be seen nowadays is Stand-up Comedy. One of the Stand-up Comedy techniques that has been favored by Indonesian people is roasting. It is a series of jokes that functions to criticize a certain person such as a politician, celebrity, or minister. This study aims to analyze Kiky Saputri's roasting to the Crazy Rich Andara named Raffi Ahmad. The data was taken from one of the videos from Indosiar YouTube channel. This study has applied the theory of Humor and Satire particularly Horatian and Juvenalian satire proposed by Holman and Rhetorical approach to communication to find out the meaning of Kiky's roasting content. The findings have revealed that each roasting delivered by Kiky does not only contain entertaining materials, but also critics to Raffi Ahmad.*

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**Editorial Office:**

Program Studi Ilmu Komunikasi, Fakultas Dakwah dan Komunikasi, UIN Sunan Ampel Surabaya.

Jl. Ahmad Yani 117 Surabaya, Jawa Timur, Indonesia.

Email: [jurnalilkom@uinsby.ac.id](mailto:jurnalilkom@uinsby.ac.id)

## Introduction

Stand-up comedy is considered to be an intelligent form of humor. The art form of stand-up comedy comprises delivered verbal monologues to the audience<sup>1</sup>. Ramon Papan, the originator of stand-up comedy in Indonesia, defines stand-up comedy as a hilarious art performance<sup>2</sup>.

In addition, she added that the definition of stand-up comedy is a single person doing jokes while standing on a stage in front of an audience while utilizing a microphone. In modern times, stand-up comedy is performed while standing on a stage, sitting in a chair, or with various props. Cafés, bars, universities, and theaters typically host stand-up comedy performances<sup>3</sup>. Typically, this is performed live, with comedians putting up one-person shows<sup>4</sup>. Individuals who perform stand-up comedy are called comics, stand-up comedians, or stand-ups<sup>5</sup>. Nevertheless, most people referred to them as comics.

Roasting is one of the stand-up comedy techniques that is favored by lots of people in Indonesia. According to Sihombing et.al. (2021), roasting is a type

of jokes that aims to criticize a certain person<sup>6</sup>. Recently, numerous stand-up comedies have included roasting lines. The roasting technique employed by comedians is extremely useful for the public in delivering criticism or ideas, particularly to the government and people in positions of authority. By roasting, criticism is blended with humor so as not to be overly harsh and to avoid offending the individual being roasted.

There are various situations in which a roast can occur, including official and casual settings. In addition, delivering criticism and suggestion through roasting is not always disrespectful, and it can also assist young people in becoming more politically literate by attracting their attention or interest. It is because roasting combines criticism and suggestion with fun<sup>7</sup>. Another perspective is taken from Toplyn (2016). He stated that roasting involves scathing jokes aimed at particular individuals<sup>8</sup>.

In Indonesia, numerous comics condemn roasting, including Bintang Emon, Pandji Pragiwaksono, and others. Members of parliament, ministers, and other political figures are among those

<sup>1</sup> Anjani, E. A., Kohesi Dan Koherensi Wacana Stand Up Comedy Prancis Dan Indonesia. *Jurnal Kawistara*, 3, no. 3 (Desember 2013): 288-299 <https://doi.org/10.22146/kawistara.5223>.

<sup>2</sup> Trisnawati, et.al., *In Depth Reporting of Perceptions on the Development of Stand-up Comedy in Indonesia*, (Diponegoro University, 2013).

<sup>3</sup> Trisnawati, *In Depth Reporting of Perceptions.....*, 1.

<sup>4</sup> Putra, Asril Trimulya & Pambudi Handoyo "Konstruksi Identitas Indonesia Timur Dalam Tayangan Komedi Televisi." *Paradigma*, 04, no. 03. (2016): 1-6, <https://www.neliti.com/id/publications/252685/konstruksi-identitas-indonesia-timur-dalam-tayangan-komedi-televisi>

*struksi-identitas-indonesia-timur-dalam-tayangan-komedi-televisi*

<sup>5</sup>Trisnawati, *In Depth Reporting of Perceptions.....*, 2.

<sup>6</sup> Sihombing, et. al., "Analysis Of Kiky Saputri's Roasting: Critiques Towards Politicians." *Academic Journal PERSPECTIVE: Language, Education and Literature* 9, no. 1 (May 2021): 25-36

<sup>7</sup> Anderson, Luvell, "Roasting Ethics," *The Journal of Aesthetics and Art Criticism* 78, no. 4 (September 2020): 451-464, <https://doi.org/10.1111/jaac.12757>

<sup>8</sup> Toplyn, J., "How to Write a Roast," Retrieved October 13, 2022 from <https://joetoplyn.com/how-to-write-a-roast/>

whom these individuals criticize<sup>9</sup>. If we see the statement above, men comics are common. Thus, in this study, the researchers are interested in analyzing the roasting uttered by a woman comic, named Kiky Saputri.

Kiky Saputri is one of the most well-known female comics in Indonesia. Kiky has gained initial recognition when she became one of the season 4 stand-up comedy competition's finalists. After the stand-up comedy competition ended, she also appeared in various films and television programs<sup>10</sup>. The researchers view that Kiky is one of the comics that successfully did roasting to politicians and celebrities.

There are several previous studies related to humor and communication. First, it was conducted by Schwarz entitled "Linguistic aspects of verbal humor in stand-up comedy". His study investigates how stand-up comedians organize and perform their material to generate humor, elicit laughter, and elicit audience appreciation for their performances. It also investigates the audience's essential role in organizing and presenting material by comedians. To offer real data, performances by Jerry Seinfeld and Steven Wright were transcribed and served as the primary source of information for the analytical part of this study.

It is believed that the creation of humor in stand-up comedy involves many linguistic aspects of joke telling, such as wordplay and puns, hyperbole, repetitions, timing, and paralinguistic decisions. In

addition, comedians build distinct stage characters and unique performance styles. It is demonstrated that spontaneity and adaptability are two of the essential qualities a stand-up comic must possess for a successful performance. However, this contrastive investigation of the humor created by two performers with vastly different personalities confirms that good humor in stand-up comedy is not dependent on a specific type of stage persona or performance style. Instead, it is formed by a comedian's use of a series of different linguistic characteristics of joke telling and, in most cases, by the incongruity exposed by the punch lines in the stories and jokes. Consequently, this work constitutes not only a linguistic approach to comedy but also a contribution to the field of discourse analysis, particularly in terms of such characteristics as repetitions, discourse markers, disfluencies, intonation, etc.<sup>11</sup>

The following study was conducted by Fabiola Scarpetta and Anna Spagnolli entitled "The Interactional Context of Humor in Stand-Up Comedy." Four stand-up comedy performances by African American comics in Los Angeles were analysed before Black and White audiences. The different sections of the events and the components of the joke sequences are analyzed in search of aspects that facilitate joke acceptability. It was discovered that audience-referred jokes are used differently in Black rooms and White rooms, and punch lines can be followed by accounts regardless of whether the

<sup>9</sup> Sihombing, et.al., "Analysis of....," 26.

<sup>10</sup> Sihombing, et.al., "Analysis of....," 25.

<sup>11</sup> Jeannine Schwarz, "Linguistic aspects of verbal humor in stand-up comedy," *Dissertation*, (Universität des Saarlandes vorgelegt von: 2009).

audience is familiar with them. In addition to these techniques, other resources demonstrate a desire to connect with the audience, such as questions that involve the audience in the presentation and humour that gravitate toward the event's participants.

In conclusion, the research demonstrates that the entire event evolves as an informal, naturally developing interaction between the audience and the comedian, thanks to a colloquial register, transitional fillers, and "pags" that expand well-received punchlines previously. It is argued that through these resources, the interactional context of a joke is constantly oriented toward and fashioned as an informal setting in which jokes about sensitive issues, such as sex and race, are more readily accepted<sup>12</sup>. The last sample of the study was conducted by Aris Badara entitled "Stand-up Comedy Humor Discourse in Local Perspective in Indonesia".

His study focused on the stand-up comedy community in Kendari, Southeast Sulawesi. He provided the data source for a qualitative study based on stand-up comedy performances from 2016. The data were filtered to get the most humorous comedy conversation. In addition, the data were evaluated based on the creation technique and the construction parts of funny discourse in terms of language and non-linguistic environment. The research

results indicated that the creation technique and construction elements of stand-up comedy humour discourse in Indonesia were consistent with the general concepts and theories of humour discourse creation techniques, namely: (a) rhetoric, (b) tone variation, (c) irony, (d) language misunderstanding, (e) wordplay, (f) verbal jokes, (g) sarcasm, (h) satire, (i) sexual satire, and (j) deception. In addition, the data revealed that rhetoric, wordplay, and deception were the most commonly used creation approaches<sup>13</sup>. However, our study is different from their study as we focused on how Kiky Saputri applied her roasting techniques to criticize Crazy Rich Andara, Raffi Ahmad.

### Literature Review

In order to help the researchers doing the analysis, the theory of Humor and Satire and Discourse analysis by Van Dijk were applied.

Simpson & Weiner defined humor as "the skill of perceiving what is ludicrous or humorous, or of expressing it in speech, writing, or other expression; jocose imagination or presentation of a subject"<sup>14</sup>. Humor refers to anything people say or do that is perceived as humorous and likely to make others laugh, as well as the mental processes that go into creating and perceiving an amusing stimulus and the emotional response associated with its

<sup>12</sup> Scarpetta, F., & Spagnoli, A. "The Interactional Context of Humor in Stand-Up Comedy." *Research on Language & Social Interaction* 42 no. 3 (August 2009). 210–230.

<https://doi.org/10.1080/08351810903089159>

<sup>13</sup> Soumia Bardhan, "Rhetorical Approaches to Communication and Culture. *Oxford Research*

*Encyclopedia of Communication,*" (July 2017): 222, <https://doi.org/10.1093/acrefore/9780190228613.013.501>

<sup>14</sup> Simpson, J. A., & Weiner, E. S. C. *The Oxford English dictionary* (2nd ed., Vol. 7), (Oxford: Clarendon Press, 1989).

enjoyment<sup>15</sup>. He also claimed that the media contributes to part of the humor. We experience humor in newspaper comics, cartoons, comedy films, and hilarious novels. In their speeches, sermons, and lectures, politicians, religious leaders, motivational speakers, and educators frequently use comedy.<sup>16</sup>

Despite its significance in modern study, Park-Ozee (2019) argues that satire as a concept lacks a unifying, multidisciplinary definition<sup>17</sup>. It is the use of comedy, irony, exaggeration, or ridicule to expose and criticize the foolishness or vices of others, typically in the context of modern politics and other timely concerns (Oxford University Press, 2021).

<sup>18</sup>However, despite its funny conclusion, satire is not limited by it. One of the most significant characteristics of satire is that it contains critique. In this regard, the reception of satire depends on cultural norms and symbols, and satire also interprets them and produces new ones. Thus, culture is not only embedded in satire but also produced by it.

According to Abrams in Holman, there are two types of satire: Direct or Formal Satire and Indirect Satire. Direct or Formal Satire is when the satirical voice speaks in the first person or through a character inside the work itself. This type of satire is divided into *Horatian* and *Juvenalian*, whose respective names are derived from

the great Roman satirists Horace and Juvenal<sup>19</sup>.

In *Horatian* satire, the speaker is a man or character who is sophisticated, clever, and tolerant. The character is more frequently amused than outraged by the spectacle of human foolishness, pretense, and hypocrisy. In addition, the persona employs comfortable and casual language to elicit laughter at human follies and silliness<sup>20</sup>.

In *Juvenalian* satire, the speaker is a serious moralist who utilizes a respectable and public-style discourse to attack forms of sin and error that are less harmful because they are comical and who presumes to elicit disgust and moral outrage at the deviant manners of humankind. The tone of *Juvenalian* satire is sarcastic and biting, and it points with disgust and anger to personal and institutional wrong doing<sup>21</sup>. *Juvenalian* satire is more scornful and caustic and employs irony and sarcasm. It is a common type of polarized political satire intended to drive change. *Juvenalian* satire is rarely as amusing<sup>22</sup>.

Rhetorical approach to communication also helped the authors in analyzing the critics towards Crazy Rich Andara, Raffi Ahmad. According to Soumia Bardhan, the convergence of rhetoric, culture and communication has led to the emergence of two major

<sup>15</sup> Janet Gibson M, *An Introduction to the Psychology of Humor*, (Routledge: Taylor & Francis Group, 2019).

<sup>16</sup> Janet Gibson M, *An Introduction to....*, 10.

<sup>17</sup> Park-Ozee, D., "Satire: An Explication," *Journal Humor* 32, no. 4 (October 2019). 585-604.

<sup>18</sup> Oxford University Press. *Satire*. Oxford University Press. 2021. <https://www.lexico.com/definition/satire>

<sup>19</sup> Holman, etc., *A Handbook to Literature*, (Mac Millan: University of California, 1992), 3.

<sup>20</sup> Holman, etc, *A Handbook to...* 19.

<sup>21</sup> Holman, etc, *A Handbook to...* 20.

<sup>22</sup> Test, Austin George, *Satire, spirit and art*, (New york: University Press of Florida, 1991).

subfields within the science of communication: intercultural rhetoric and comparative rhetoric. Intercultural rhetoric demonstrates how advocates develop culture-based arguments during intercultural exchanges and how those arguments make sense within a particular cultural framework or worldview. These studies illustrate the cultural sensibility and rhetorical traditions evoked by a particular international exchange.

Rhetorical practices emanate from the beliefs and values of distinct cultural communities, and intercultural communication and rhetoric convergence becomes evident when people act rhetorically. Their diverse cultural assumptions become gradually or abruptly apparent during intercultural interactions. Comparative rhetoric focuses on the cross-cultural investigation of past or current rhetorical practices in civilizations around the globe<sup>23</sup>.

Text interpretation benefits from a comparative approach that allows for conjecture with respect for and grounding in another culture's past and consideration of the cultural outsider's motivation and assumptions. It is advantageous for the pursuit of meaning to not be limited to the perspectives of each distinct culture; pragmatically, they must engage in dialogue because comparative rhetoric permits the analysis of different discourses, the identification of common engagement

grounds, and the disclosure of cultural assumptions.<sup>24</sup>

In intercultural rhetoric, rhetorical practices are viewed as having emerged from the beliefs and values of diverse cultural communities. Intercultural communication and rhetoric merge when people act rhetorically, and their various cultural assumptions and understandings become gradually or abruptly apparent during intercultural interactions<sup>25</sup>. Intercultural rhetoric indicates at least one of the following options:

Rhetorical action spans at least two cultures. The likelihood of this happening is most significant for media messaging:

- Rhetorical action from two diverse rhetorical traditions collides around shared themes.
- The rhetor is of one culture, while the primary audience is of another.
- The critic picks concepts and evaluative tools from one rhetorical tradition and applies them to a rhetorical action that originated in another tradition.<sup>26</sup>

In seeking an ethical definition of comparative rhetoric, some researchers eschew connections to and assumptions about tradition. They consider the nature of a rhetorical tradition as problematic, be it a literary canon or a historical and cultural context. According to Hum and Lyon, the following inquiries arise: How does one

<sup>23</sup> Bardhan, Soumia. "Rhetorical Approaches to Communication and Culture." *Oxford Research Encyclopedia of Communication*. (July 2017): 1. <https://doi.org/10.1093/acrefore/9780190228613.013.501>

<sup>24</sup> Bardhan, S. "Rhetorical Approaches..." 1.

<sup>25</sup> Bardhan, S. "Rhetorical Approaches..." 1.

<sup>26</sup> González, A., & Cheng, H., "Intercultural rhetoric," In J. L. Golden, G. F. Berquist, W. E. Coleman, & J. M. Sproule, (Eds.), *The rhetoric of Western thought: From the Mediterranean world to the global setting*. Dubuque, IA: Kendall Hunt Publishing Company, 2003.

approach the heterogeneous linguistic and cultural practices of another culture in order to compare their traditions with those of the West, given that every tradition is a politically motivated construct and that Western rhetoric is a set of complex, heterogeneous practices as a result of external forces? If it is impossible to trace or identify the tradition of Western rhetoric, what does it mean to export the concept of tradition to other cultures.

Comparativists locate words, grammar, and concepts that allow them to go across locales, traverse the divide, and comprehend writers and speakers from both cultures to interpret and translate reflectively between two traditions. Instead of immediate comprehension, comparatists allow time for proper terminology to form, as reflection requires time<sup>27</sup>.

### Research Method

To examine how Kiky Saputri's roasting, the researchers did several stages. First, the researchers found out a video source on YouTube that showed Kiky Saputri's roasting Crazy Rich Andara, Raffi Ahmad. That video was taken from Indosiar YouTube channel and applied as the main data. Second, the researchers categorized the humorous and satirical sentences which were addressed to Crazy Rich Andara, Raffi Ahmad. Then, the researchers applied the theory of Humor and Satire especially *Horatian* and *Juvernalian* from Holman. The last, the

researchers made a conclusion from the observation that had been carried out.

### Result and Discussion

Similar to song lyrics, satire is an artistic representation of human knowledge, emotions, and senses. Under the effect of nature and love, the same influence can communicate irony, sarcasm, and lyrical feelings. Even though lyrical emotions predominate in the artistic expression of human emotions, the author also reveals his opinion toward deformity. The artistic representation of human emotions is most frequently represented in similar tragedies and comedies. In the time of Aristotle, satires and comedies also held a prominent place in society<sup>28</sup>.

Usually, satire is used to reflect a person's attitude toward bad, unpleasant, and cruel events and phenomena (laughter, irony, parody, etc.). The semantic, informational, and consistent characteristics of satire evolved and entered a new stage as society evolved. From this perspective, pamphlets and fables of classical literature, as well as poetry with critical and revelatory pathos, must be considered<sup>29</sup>.

The observation was taken from Indosiar YouTube channel, titled "*Gong!! Kiky Suca Bingung!! Raffi Ahmad Aib Aja Bisa Jadi Adsense / Konser Raya 27 Tahun Indosiar*", seen in figure 1.

<sup>27</sup> Bardhan, S. "Rhetorical Approaches..." 1.

<sup>28</sup> Agabey, G., "Satire as a form of expression in Azerbaijan," *Revista Universidad Sociedad* 13, no. 5 (2021): 431-438.

<sup>29</sup> Agabey, G., "Satire as a form..." 433.



**Figure 1.** Kiky did roasting Raffi Ahmad, Crazy Rich Andara

Source: [https://www.youtube.com/watch?v=786X\\_fmf-1w&t=4s](https://www.youtube.com/watch?v=786X_fmf-1w&t=4s)

In Figure 1, Kiky did roasting to Crazy Rich Andara, Raffi Ahmad. In her roasting, she said, “*Raja terakhir, Raffi Ahmad, Crazy Rich Andara. Sebenarnya, waktu diminta roasting 7 Sultan, saya pengen cancel Aa Raffi. Pertama, saya sudah roasting dia. Kedua, saya bingung mau bawain apa. Aibnya kebanyakan jadi bingung bawainnya. Yang mana yaa, aduuh. Ini ketauan sendiri, ini ketauan lambe curah. Aduh yang mana yaa. Hahahaha*” which means “The last King is Raffi Ahmad, Crazy Rich Andara. To be honest, when I was asked to do roasting to 7 Kings, I wanted to cancel Raffi. First, I have roasted him. Second, I am confused what to tell. Too many bad sides that he has. That’s why I’m confused. Which one? Hmm. The first one was revealed unconsciously. The second one was revealed by *lambe curah*. Gee. Which on then? *Hahaha*.....”

From her statement, it can be seen that her roasting does not only contain humor but also satire. In our over view, we

see she applied two types of satire on her stand-up comedy. The first type is *Horation* satire. As we know that *Horation* satire emphasizes the character that is frequently amused by the spectacle of human foolishness, pretense, and hypocrisy rather than outraged. In addition, the persona uses casual and comfortable language to elicit laughter at human follies and silliness<sup>30</sup>. Kiky used casual language to elicit laughter. It is vividly seen from her statement, “The last King is Raffi Ahmad, Crazy Rich Andara.” From her statement, we can see that Raffi Ahmad is called as Crazy Rich Andara because of several reasons.

In a closer observation, when we relate to rhetorical approach to communication which states that the rhetor is of one culture and the primary audience is of a different culture. It shows that Raffi Ahmad is the rhetor that constructs his identity as a rich person. Due to his status, it constructs another culture in this case, the perspective from the audiences. From different culture, audience aspect, Raffi Ahmad holds the title of Sultan of Andara.

Raffi and his wife Nagita Slavina reside in Andara. Raffi has been given the nickname Sultan Andara for his lavish lifestyle in the public eye. Raffi's primary income streams include YouTube content, Instagram, television series, brand ambassadors, and owned assets<sup>31</sup>. In addition, the estimated worth of Raffi Ahmad exceeds 1 trillion Indonesian Rupiah. Together with Nagita Slavina,

<sup>30</sup> Holman, etc, *A Handbook to...*, 29.

<sup>31</sup> , K. C., “Heboh Disebut Tajir Melintir, Ini 7 Orang Crazy Rich,” *KOMPAS.com*. March 12, 2022.

<https://www.kompas.com/wiken/read/2022/03/12/183000481/heboh-disebut-tajir-melintir-ini-7-orang-crazy-rich-di-indonesia?page=all>

Raffi appears to frequently acquire sports vehicles to antiques, which he lines up in his Andara-area yard. Raffi Ahmad's wealth statistics include his collection of classic, fast, and luxury cars. It is hardly unexpected that Raffi has so much money in his bank account. This is because this top artist is not only successful in the realm of television entertainment but also has a business under RANS Entertainment, spanning from culinary enterprises, clothes, cosmetics, e-sports, and basketball clubs, to football clubs<sup>32</sup>.

The next analysis is taken from Kiky's roasting, "*Sebenarnya, waktu diminta roasting 7 Sultan, saya pengen cancel Aa Raffi*" means "To be honest, when I was asked to do roasting to 7 Kings, I wanted to cancel Raffi." In our opinion, she delivered the background about Raffi Ahmad casually. She did not use any offensive words on her roasting. As she started the speaking casually, it made the audiences wonder why. Then Kiky continue the material to fulfill audiences' curiosity. Then, she continued telling the reason why she fades up telling about Raffi. She said, "*Aibnya kebanyakan jadi bingung bawainnya*" means "Raffi has too much disgrace". By saying that statement, everyone was laughing.

The following analysis can be seen in figure 2.



**Figure 2.** Raffi Ahmad with AdSense issue  
Source: [https://www.youtube.com/watch?v=786X\\_fmfi-1w&t=4s](https://www.youtube.com/watch?v=786X_fmfi-1w&t=4s)

In figure 2, we can see a conversation between Kiky and Raffi. Raffi said, "*Lo gak tau aibnya. Aib jadi AdSense?*" means "You don't know my disgrace. Disgrace in AdSense?" Then, Kiky said, "*Nah, itu dia. Makanya perbedaan Raffi Ahmad dengan 6 sultan lainnya adalah, kalo yg lain beli barang dibayar kontan, dia dibayar konten. Dari mulai istrinya, anak pertama, sampe anaknya yang baru lahir dikontenin. Kalo buat orang-orang, anak adalah anugerah. Kalo buat Raffi Ahmad, anak adalah AdSense. Banyak anak banyak adsense. Makanya dia nanam benih di banyak tempat. Hahaha....*"

Her statement means, "That's the point! The difference between Raffi and other 6 Kings is that they buy any luxurious items cash, but Raffi pays it with contents. Start from his wife, his first child, until his baby, they are put in contents. For everyone, they see that kids are the God's gifts, but for Raffi, kids mean AdSense. Many kids, many AdSense. That is why he "plants the seed" everywhere. Hahaha (everybody laughs)".

<sup>32</sup> Fakhruddin, I. (n.d.). "Bosan Jadi Sultan Andara, Ini Hal-hal yang Dilakukan Raffi Ahmad Supaya Makin Tajir - Berita DIY." Beritadiy.pikiran-Rakyat.com. Retrieved October 13, 2022, from <https://beritadiy.pikiran->

[rakyat.com/entertainment/pr-705170695/bosan-jadi-sultan-andara-ini-hal-hal-yang-dilakukan-raffi-ahmad-supaya-makin-tajir.](https://beritadiy.pikiran-rakyat.com/entertainment/pr-705170695/bosan-jadi-sultan-andara-ini-hal-hal-yang-dilakukan-raffi-ahmad-supaya-makin-tajir)

For further analysis, the researchers view that Kiky applied Horation satire as she kept using casual wordings to criticize Raffi. She did not use any offensive words in her roasting. She stated “*kalo yg lain beli barang dibayar kontan, dia dibayar konten. Dari mulai istrinya, anak pertama, sampe anaknya yang baru lahir dikontenin. Kalo buat orang-orang, anak adalah anugerah. Kalo buat Raffi Ahmad, anak adalah Adsense. Banyak anak banyak adsense*” means “The difference between Raffi and other 6 Kings is that they buy any luxurious items cash, but Raffi pays it with contents. Start from his wife, his first child, until his baby, they are put in contents.” In this context, Raffi is always associated with YouTube contents as he gets much income from his contents called AdSense.

In a closer context, at least two cultures are reflected in rhetorical activity. The possibility of this happening for media messages is the most critical factor. In our over view, we see that one of the most significant factor that makes Raffi blow up in media is due to the existence of his channel. The RANS Entertainment channel, founded by Raffi Ahmad and Nagita Slavina, was able to amass 22.5 million subscribers on YouTube despite only joining Google's platform on December 27, 2015, or nearly six years ago. On their website, their content has been watched over 4.94 billion times.

Obviously, the number of views and subscribers affects the amount of money earned from YouTube, where ads are automatically inserted, provided the

material conforms with the guidelines. In addition to advertising, YouTubers can earn additional cash from sponsored videos with certain brands or companies. Social Blade, a business that monitors social media statistics and analytics, estimates that RANS' annual revenue from Youtube ranges from US\$ 610.2 thousand to US\$ 9.8 million, or Rp 8.77 trillion to Rp. 140 trillion. Meanwhile, RANS' monthly income from YouTube ranges between US\$ 50,900 and US\$ 813,600, or approximately Rp. 731, 69 million and Rp. 11.7 billion.

RANS' estimated revenue from YouTube during the last week was between US\$ 11.9 thousand and US\$ 189.9 thousand, or between Rp. 171.06 million and Rp 2.81 billion. The expected daily income of RANS from YouTube is between US\$ 1,700 and US\$ 27,100, or Rp. 24.44 billion and Rp. 389.56 billion<sup>33</sup>.

The last analysis can be seen in Figure 3.



**Figure 3.** Raffi and his Football Club

Source: [https://www.youtube.com/watch?v=786X\\_fm-1w&t=4s](https://www.youtube.com/watch?v=786X_fm-1w&t=4s)

<sup>33</sup> Dwi, C. (n.d.). “Wow! Raffi Ahmad Cuan Rp 11 Miliar Per Bulan dari Youtube?” *CNBC Indonesia*. Retrieved October 13, 2022, from

<https://www.cnbcindonesia.com/market/20211221133004-17-300902/wow-raffi-ahmad-cuan-rp-11-miliar-per-bulan-dari-youtube>

In Figure 3, Kiky said, “*Tapi dia ini luar biasa. Aa Raffi kemarin itu sempat rame banget yak karena beliau membeli club bola, RANS Cilegon FC, dan berhasil dibawa promosi ke Liga 1. Widih, gokil. Meskipun final sama Kaesang, jadi sekaya-kayanya Aa Raffi, tetep kaya tukang pisang. Sekalian, nyindir yang sono.*” Her statement means, “However, Raffi is amazing. Raffi bought Cilegon Football Club and named it into RANS Cilegon FC. He successfully made his club in League 1. It’s crazy! Even though in final round his club competed with Kaesang’s, it implied that Raffi’s wealth is not more than banana seller. Critics for him, too. *Hahaha...*”

As explained above, intercultural rhetoric demonstrates how proponents construct culture-based arguments during intercultural dialogues and how those arguments make sense within a specific cultural framework or worldview. For further observation, we see that there is an intercultural exchange between the public figure and audience. Raffi Ahmad who is associated as a rich person “Sultan Andara” attracts public opinion which is called as another culture.

From Kiky’s roasting, we see that Raffi had successfully made his football club named RANS Cilegon in the 1<sup>st</sup> League position. However, his football club was defeated by Kaesang’s. Kaesang is President Joko Widodo’s son. He owns Solo Football Club. Besides being an owner of Persis (Solo FC), he also owns a culinary business namely Sang Pisang.

According to Kaesang, he started the banana nugget business for the first time at the end of 2017. At that time, he noticed the potential for banana nuggets to be produced. Finally, he risked Rp. 60 million to establish a banana nugget business under the name Sang Pisang. “We began this Sang Pisang in November of 2017.

The capital is less than or equal to Rp 100 million, or Rp 60 million. Seeing this, there is opportunity, a modest profit-generating gap; sure, it is (business) “Recently, he revealed in an exclusive interview with *detikFinance*. Additionally, he disclosed that before establishing his business, he conducted the study. The research was conducted for three months to determine the market's reaction. In the meantime, due to his hard work, he now has more than fifty branches throughout Indonesia.<sup>34</sup>

Hence, the researchers view that from the wording that Kiky uttered, she applied *Horation* satire. At first, she gave compliment to Raffi Ahmad, but then she downgraded Raffi as his football club was defeated by Kaesang’s, the one who is familiar with banana nugget. In this sense, Kiky conveyed her satire to Kaesang as he was just a banana seller.

In one hand, that job looks underprivileged. On the other hand, his business is worthy as he could open more than 50 branches throughout Indonesia. Even though Kiky delivered lots of satire to Raffi and Kaesang, the authors view that the words choice she used still considered casual. She did not attack the person with

<sup>34</sup> Yasmin, P. A. (n.d.). “Kala Anak Presiden Jualan Pisang, Berapa Modalnya? Detikfinance.” Retrieved October 13, 2022, from

<https://finance.detik.com/solusiukm/d-4333695/kala-anak-presiden-jualan-pisang-berapa-modalnya>

offensive and harsh words. Thus, we see that her roasting is categorized as *Horation* satire.

### Conclusion

Roasting is one of stand-up comedy techniques that highly favoured by Indonesian people. They are entertained by the words the comic delivered. Kiky Saputri is one of the successful comics that can deliver her roasting effectively.

She succeeded making the audiences laugh and understand the message she attempted to express. In this sense, roasting can be used as one of the platforms to criticize the public figure. To sum up, roasting can be utilized as a communication tool that can aspire society critics to politicians or public figures that have power in society

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