

Discourse of the Comedy of *Ubrug Sentra Agata* in the *Rahwana Nganjor* Play

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ABSTRACT

This study is entitled Discourse on Comedy Serving *Ubrug Sentra Agata* in the play *Rahwana Nganjor*, which was staged during the West Java and Banten Landslide Festival in 2015. The object of the study uses the video media of performance documentation and the focus of the study is discussing discourse in comedy presentations on the play *Rahwana up*. The play *Rahwana Nganjor* carries the theme of *wayang* in the Ramayana epic, the war between the Kingdom of Alengka and the Kingdom of Ayodhya is used as the setting for the event in this play. Data collection techniques were carried out through interviews, observation, and information contained in the audiovisual. Critical Discourse Analysis Van A, Dijk is used to examine the discourse in the comedy presentation by paying attention to three dimensions, including Text Dimensions, Social Cognition, and Social Context. So that the data obtained that social issues in the community is used as the basis for creating comedy in *Ubrug Sentra Agata*.

Keywords: *Ubrug, Rahwana Nganjor, Sentra Agata, Critical Discourse, Comedy*

INTRODUCTION

Understanding the context of comedy presented in a comedy show is one of the things that must be done in the process of appreciating works of art. According to Kridalaksana (Rahzanie, 2015, p. 200), context is aspects of the physical or social environment that are related to certain utterances or the same knowledge between speakers and speech partners so that they have the same understanding and understand what the speaker means. One person's empirical experience with other people will give a different view of the comedy presentation in a performance. Saini K. M (2001) in the taxonomy of art says that there are 3 stages of involvement

in appreciating art, including mental involvement, artistic and aesthetic involvement, and intellectual involvement. Audiences who only have mental involvement will only laugh and feel entertained by the comedy presentation, but it will be different when an audience has intellectual involvement in the comedy presentation, apart from laughing because it is funny they will also feel enlightened about the values and norms presented in the comedy.

Comedy presentations in the form of videos and drama texts are discourses that are critically analyzed to find the context or hidden meaning of these things. Syamsuddin (Silaswati, 2019, p. 2) explains

that the definition of discourse is as a series of words or a series of speech acts that reveal a matter (subject) that is presented regularly and systematically in a coherent unit, and is formed from segmental and non segmental elements of language. J. S. Badudu (Ismail Subur, 2008, p. 2) states that discourse is 1) a series of related sentences, that connect one proposition with another, forming a unity so that a harmonious meaning is formed between the sentences; 2) the most complete and highest or largest language unit above sentences or clauses with high coherence and cohesion that is continuous, which is able to have a real beginning and end, delivered orally and in writing.

Van A Dijk's analytical approach to discourse is multidisciplinary and is a discourse analysis from a linguistic, cognitive, social, and cultural perspective (Paulina Klos-Czerwinska, 2015, p. 68). Van A Dijk divides into three dimensions in analyzing a discourse including the text dimension is the text building that is examined about the structure of the text and the discourse strategy used to emphasize certain topics, social cognition is the production process of the text that involves the individual of the author himself, and the social context which is the issue that develops in society about a problem: The dimensions of the text that are analyzed in the form of data about the play and the comedy presentation in the play through video documentation media, in delivering comedy there are things that must be considered, namely giving an introduction or introduction to the joke that you want to convey or better known as set-up and ending with a funny part or in traditional art known as comedy gong or it can also be said as punchline. The set-up and punchline are the plot of the comedy textually which produces the premise or implicit meaning contained in the comedy presentation,

the social cognition that is analyzed is in the form of a comedy presentation, social cognition in the comedy presentation in the form of characterization or character in the play, and in the social context, the analysis is carried out on the discourse that develops in society in terms of issues or things that are being discussed when the text or comedy presentation is created or it can be concluded that discourse arises from the process of reality construction by actors starting with the first reality in the form of circumstances, objects, thoughts, people, events, and so on (Hamad, 2007, p. 327).

Articles using critical discourse analysis were written by HD Anjani and AB Yusuf with the title "*Lakon Komedi Television Laporan Pak!*" on Trans7, the second article was written by VV Walgunadi, A Rahmawati with the title Social Criticism Discourse Analysis in Stand Up Comedy Mamat Alkatiri. The third article was written by Idha Nurhamidah et al. entitled Critical Discourse Analysis on Stand Up Comedy Indonesia. The three articles use critical discourse analysis by using comedy as the focus of the study but have differences in the object of study. Meanwhile, the author analyzes the comedy discourse in the video documentation media of the *Ubrug* performance. The same analysis method as the previous article, namely critical discourse analysis, but with a different object of study. The author uses video media documentation of *Ubrug* performances as the object of study to be analyzed. Two studies in the form of articles that the author has made using similar objects, namely *Ubrug* and *Sentra Agata*, but with a different focus of study, including Arthur Asa Berger's Comedic Techniques in *Ubrug Sentra Agata* and *Ubrug Sentra Agata* Renewal Through Collaboration: An Examination of Aesthetic Form.

The research object in this study is a video documentation of the *Ubrug* performance by *Sentra Agata* which was held in 2015 in the Longser Festival activities throughout West Java and Banten. The video documentation of the performance lasts approximately 45 minutes. The method used in this research is a qualitative method, which is a method used to explore in order to find hypotheses (Sugiyono, 2020, p. 2). In qualitative research, what is done is analyzing and interpreting text and interview results with the aim of finding the meaning of a phenomenon (Sugiyono, 2020, p. 3). This method is also an interpretive method, in which the researcher engages in continuous and ongoing experiences with participants (Cresswell, 2017, p. 263).

This method was also chosen based on the experience of observing as a participant in conducting a study of the object under study and several times being involved as a coach and team in the performance of *Sentra Agata's* work over the past 5 years. Sugiyono (2020, p. 16) says that in qualitative research, the researcher as a human instrument with data collection techniques participant observation and in depth interviews so researchers must interact with data sources. Thus qualitative researchers must know the background of the person providing the data. This research aims to construct understanding and find hypotheses on the object and focus of study, this is based on the fact that qualitative research does not generalize but emphasizes the depth of information so as to find the uniqueness of the object under study and also to understand the meaning behind the data that is heard and seen (Sugiyono, 2020, p. 19).

RESULTS AND DISCUSSION

The delivery of discourse with a light style of language, joking or satirizing, and

a happy ending is referred to as comedy (Zaidan in Yunus Anis, 2013, p. 200). Every comedy presented in the show is not made simply, the majority of it has implied and explicit meanings in text and context. Analyzing to find the context through the text is very necessary in order to understand the comedy which is a discourse. There are 3 dimensions that describe discourse, namely text, social cognition, and social context (Sari, N et al, 2019, p. 11). The three dimensions are used as an analytical framework by Van A Dijk, among others:

a. Text dimension

In the text building that is studied is how the text structure and discourse strategies used to emphasize certain topics (Yusar, F, et al: 2020, p. 68).

b. Social Cognition

The stage of the production process on the text, which involves individuals from the author himself (Yusar, F, et al: 2020, p. 68).

c. Social Context

The discourse building that develops in the community on a problem that affects the author's cognition (Musyafa'ah in Yusar, F, et al: 2020, p. 69).

A. TEXT DIMENSIONS

1. Rahwana Nganjor Plays

In terms of script or text dimension, the play *Rahwana Nganjor* has a puppet theme, telling the story of Rahwana who visits the kingdom of Ayodhya to do ngadu bedug, the visit was made in response to a warning letter from Rama to Rahwana for not wanting to return Sinta to the kingdom of Ayodhya. In the play, there is another puppet character played by a puppeteer, Semar. Semar has a role as a mediating figure between the two conflicting camps as well as the guardian of social and moral values.

Set Up	The actor's difficulty in imitating Ravana's heavy and throaty laughing voice
Punchline	Creating his own laughter sound based on his ability to process vocals

Table 1. Structure/Alignment of Rahwana's Laughter Comedy in Rahwana *Nganjor's* Play

The language used in the play is Sundanese Banten, which is the identity of traditional theater performances because it uses the local language. The dialect used in the performance is the dialect of the Pandeglang community, Banten which is lilting and sounds firm in its pronunciation with a language style using the language style of teenagers in Pandeglang this is because the players in the show are students of SMA Negeri 2 Pandeglang. The audience who were present when the performance took place were West Javanese people, so that the delivery of dialog by the actors could still be understood because there were cultural similarities in terms of language with West Javanese people, even though the language used was the local language of Pandeglang.

The comedy presented in the play uses the same language, namely Sundanese Banten. In the play there are several comedic presentations that occur improvised or conceptualized comedy, including:

a. Rahwana's Laughter

Thematically, this scene brings up the theme of puppetry, which can be identified through the musical pattern that accompanies the appearance of Rahwana's character. This is followed by Ravana as the King of Giants letting out his distinctive laugh. Rahwana in the Ramayana epic story has a distinctive voice that is heavy and loud, this is an auditive identity to analogize the giant character in the puppet, and to strengthen this identity, foot stomping

is also added by the actor along with interjections in the form of *kecrek* sounds to thicken the characterization carried.

In this scene, the comedic presentation applies the concept of synonyms, which are words that have similar meanings. The sound of laughter can be categorized as an interjection that everyone has their own auditive in issuing laughter, such as whatever auditive is produced in laughter has the same meaning, namely laughing because of something ridiculous or funny. The effectiveness of diction used in the form of vocabulary or audible interjections can be utilized in a sentence that is clear and easy to understand about the purpose and purpose of the presentation.

b. Selfies Stick

Thematically, this comedy show is about new things or contemporary technology, the character who plays the selfie stick is a puppet character, namely Rahwana and Subali because in the Ramayana story there is no selfie stick or even a gadget for taking selfies.

Set Up	Subali takes out a hand tool from his pocket, a selfie stick.
Punchline	Creating a new function of the narcissistic stick, namely as a golf club and fishing rod.

Table 2. Structure/Alignment of the Comedy of the Narcissistic Stick in Rahwana *Nganjor's* Play

The hand property in this comedy presentation is categorized as linguistic context which covers two things, the relation between words and goods or things, and the relation between language and society. This relates to the words or sentence phrases that precede and follow them. Hand property in the form of selfie sticks are generally used by people as a tool for taking selfies.

This comedy presentation is interpreted as a tool with other functions related to

the culture of the community including fishing and golfing. These two things are the text described by the characters Ravana and Subali through their gestures when imitating people who are fishing and playing golf. The choice of diction used in structure or flow by the director and actors is appropriate so that the audience can understand this comedy presentation well.

c. Angel

Sentra Agata's play of comedy through words becomes the theme of this scene, especially the word "angel". The word "angel" is a word used by Rama to complain about his imaginary bicycle that is heavy to lift and difficult to move, even though it is only his imaginary bicycle.

Set Up	Moving a bicycle is difficult or angel.
Punchline	A joke about the word angel

Table 3. Structure/Alignment of Angel Comedy in the *Rahwana Nganjor* play's

The vocabulary angel is able to be conveyed well to the audience in diction because the actors are able to place words or phrases that follow or precede it. So that a premise is obtained textually the word "angel" which means difficult or has the same writing as the word "angel" which means angel in English.

d. Piggy Bank

The intelligence of the actors and *nayaga* in responding to events on stage produces comedy that generates laughter for the audience. The theme of social criticism is raised in this comedy presentation, the incident of the leader of Rama's troops who has a big belly collecting money is responded to by *nayaga* and actors as a piggy bank of greedy pigs.

Set Up	The leader of Rama's troop picks up the money thrown by the audience.
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Punchline	<i>Nayaga</i> gives an epithet about the activity done by the leader of Rama's troop like a piggy bank that is hoarding saweran money.
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Table 4. Structure/Alignment of Piggy Bank Comedy in *Ravana Nganjor's Lakon*

The connotative meaning which has a meaning that is not the actual one is in the form of a premise about piggy banks. A piggy bank is an object for storing coins and pigs are dirty and greedy animals, when these two things become one phrase, a framing of a figure who is greedy and hoards money for his own interests is formed, this is supported by the visual identity of the character who is made to be fat. The accuracy of choosing the diction of words in the phrase conveyed verbally by the *nayaga* and actors can be understood by the audience by responding to it with laughter.

e. Rama Sugigi

Sentra Agata thematically raised one of the famous Indonesian artists named Elly Sugigi, nicknamed Sugigi because the person has prominent front teeth, the similarity in the shape of the teeth between the two people sparked a nickname for Sri Rama whose real name is Rama Wijaya to become Rama Sugigi.

Set Up	The leader of Rama's army came up with the idea to name Rama Wijaya something else.
Punchline	Making names based on other people's physical imperfections

Table 5. Structure/Alignment of Rama Sugigi's Comedy in the *Rahwana Nganjor* Play's.

The diction used in the phrase as well as the sentence that follows and precedes it can be understood by the audience, the actors who make these remarks describe the person who plays the character of Rama based on what he sees and the audience sees. Good communication between the actors and the audience resulted in the

audience laughing when they saw and heard it.

f. Slipping

Set Up	Up Rama prepares the sarong as a means of transportation to get around
Punchline	Rama slipped because he landed imperfectly on the sarong mat

Table 6. Structure/Action of the Comedy of Slipping in Rahwana *Nganjor's* Play.

The unexpected occurrence in this scene is the theme presented. This is identified through the gestures of the performers as well as the shocked response generated from the incident by the actors and *nayaga*.

It started when Rama was about to install a sarong that would be used as an airplane, but when Rama made a jump, he landed imperfectly causing him to slip which resulted in all the spectators and the players laughing because they were surprised at the events that occurred.

g. Rhino Mother

Regional specificity is the theme raised by *Sentra Agata*, in this case the Rhino animal. In Pandeglang, precisely in Ujung Kulon, there is a conservation area that contains endangered animals, namely Rhinos. This is one of the strategies carried out by *Sentra Agata* to introduce one of the tourist and educational attractions in Pandeglang, Banten.

Set Up	Showing their presence by informing them that they saw a Rhino animal.
Punchline	Saying that the one below them is the Rhino's child while the Rhino's mother is beside them while pointing to the leader of the troops.

Table 7. Structure/Alignment of Indung Badak's Comedy in Ravana *Nganjor's* Play.

The use of the word *indung*, which means mother, in this comedy is due to the body shape of the troop leader who has a big belly like a pregnant woman. The

phrase and the sentence that precedes and follows it emphasizes the rhino animal in Pandeglang which also has a large body, so the actors Sugriwa and Rama respond to this by noticing the body shape of the leader.

Sugriwa and Rama respond to this by noticing the body shape of the troop leader who is as big as a Rhino. This is well conveyed so as to produce laughter because the audience is made visually aware through the body shape of the troop leader with their image of the Rhinoceros animal.

h. Mother Rhino Pregnant

Set Up	The squad leader feels pain in her abdomen like someone who is about to give birth.
Punchline	The scene of childbirth

Table 8. Structure/Alignment of Indung Badak Ngalahirkeun Comedy in Ravana *Nganjor's* Play.

Similar to the theme of the comedy presentation titled mother rhino, the comedy presentation indung rhino pregnant is a presentation that continues the previous comedy that says that he is a Rhino. After completing riding Rama's flying vehicle, the big-bellied troop leader felt that he was about to give birth, so Sugriwa and Rama acted as a midwife and a maternity home nurse.

i. Kecut

Set Up	The leader of Rama's troops used a musical instrument called pongpet as a drink glass and <i>panakol</i> as a straw.
Punchline	The leader of Rama's army answered that the drink was an alcoholic drink called <i>kecut</i> .

Table 9. Structure/Alignment of Kecut in the Rahwana *Nganjor* play's.

Drinking alcoholic beverages is something that sometimes happens and is done by people, it is used as a theme by *Sentra Agata* which makes "*kecut*" a

punchline in its comedy presentation.

The word “*kecut*” is an unfamiliar word for people outside Pandeglang, because “*kecut*” in Indonesian refers to the taste created from something, while what the actors want to convey is an alcoholic drink.

As a result of the actors’ intelligence in processing scenes and gestures as well as the diction used against the phrases that follow and precede them, it results in a harmony of understanding between the players and the audience about what they want to convey. So that the audience laughs because they understand the alcoholic drink called “*kecut*” and the audience’s experience in recognizing alcoholic drinks that have a “*kecut*” taste.

j. Hanoman Slurred

Thematically, in this comedy *Sentra Agata* wants to convey that there is always another way to get the same result. This is depicted through the scene of Hanoman who is not fluent in pronouncing the letter R but with his intelligence is able to find a different vocabulary but still has the same meaning.

Set Up	The Hanoman character who is not fluent in pronouncing the letter R.
Punchline	Produces the same understanding of words that have the letter R with words that do not have the letter R.

Table 10. Structure/Alignment of Hanoman’s Slurred Comedy in the *Lakon Rahwana Nganjor*.

The synonym of the word is used as a premise that is able to generate laughter for the audience, this indicates that the accuracy of choosing vocabulary in a sentence phrase is the key to successful comedy generate laughter from the audience.

k. Healing Mantra

Set Up	Rama and Sugriwa cast a healing spell to treat Hanoman’s stomachache
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Punchline	The leader of the troops becomes a victim of the water spout containing the healing mantra
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Table 11. Structure/Alignment of the Healing Mantra in the *Rahwana Nganjor* play’s

Mantra-filled water is considered more effective in curing diseases than herbal medicines or prescription drugs. This is used as a theme and set up in the comedic presentation, the water containing the mantra will be used to jail by spraying the water to Hanoman so that Hanoman is held by the leader of Rama’s troops so that it does not escape and the intention to jail goes according to plan.

l. Summoner’s Seal Jutsu

Incorporating the theme of a scene in an anime series is something that *Sentra Agata* has taken up as a comedy presentation. The presence of anime scenes in *Ubrug* performances is a sign that *Sentra Agata’s Ubrug* remains up to date with the times.

Set Up	Meeting of Rama and Ravana for battle
Punchline	Summoning troops by imitating a scene in the <i>Naruto</i> anime series

Table 12. Structure/Action of the Summoner’s Seal Jutsu in *Ravana Nganjor’s* play

Imitating the diction in the summoner’s seal jutsu produces laughter from the audience because it is spoken by the characters Rama and Ravana who are puppet characters. As well as providing new themes in terms of scenes by making stories about anime in the *Naruto* series in the form of jutsu or summoner moves used to summon war troops. This broke the audience’s expectations about the presence of anime stories in the Mahabarata war, so that it was able to generate laughter from the audience at the scene.

B. SOCIAL COGNITION

The Ramayana epic is used to name the characters and the storyline. The Ramayana war involved two kingdoms, the Ayodyha kingdom led by Sri Rama and the Alengka kingdom led by Ravana. In the event of the war Sri Rama received support from other characters including Sugriwa, Hanoman and the leader of the war troops while Rama received support from Subali and the leader of his troops. The war between the two kingdoms was over Dewi Sinta as the lover of Sri Rama who was kidnapped by Rahwana.

The story of the war in the Ramayana epic ends in tragedy, namely the death of Rahwana in the war, but in the play performed by *Sentra Agata* there is a variation of the theme of the story presented, namely the concept of war presented is not a war with weapons fighting but raises the cultural theme of *ngadu bedug* originating from Pandeglang, Banten. The peace between the two kingdoms was mediated by the character Semar when the war between the two occurred.

The variation of the story theme is based on the social situation in Pandeglang community about *ngadu bedug* event. This cultural event occurs once a year before Eid al-Fitr and after Eid al-Fitr. The *pemersitiwaan* setting of the puppet story is the packaging used to highlight the cultural events in Pandeglang, Banten. In terms of comedy presentation, there is also a background of the performer so as to produce the text, including:

a. Rahwana's Laughter

The profession of being a puppeteer in a puppet show is not an easy thing, it needs practice in processing vocals to produce sounds that are audibly able to analogize the characters in the wayang golek story. Likewise with actors who portray puppet characters, because in

terms of characterization in portraying puppet characters not only practice vocal processing but also need hard training to process their bodies to be more flexible in dancing or acting out the identity of puppet characters in terms of gesture.

b. Selfies Stick

The actors who played the characters Subali and Rahwana were students of SMAN 2 Pandeglang who experienced the situation and conditions of the community using selfie sticks as a supporting tool for taking selfies. In 2015 Teguh and Fadly were still in the XI grade of high school and were the generation born in the 2000s and categorized as gen Z, this is the reason why comedy about selfies sticks is used as material in the scene.

c. Angel

The regional origins of the students of SMAN 2 Pandeglang are used as comedy material in this scene, including the language that is often used in the daily lives of these students. In Pandeglang linguistically, there are many words absorbed from Javanese and Sundanese.

d. Piggy bank

The empirical experience of the pig-shaped piggy bank is used as comedy material by the players, because in 2015 the students in that era were not familiar with digital payment systems and not many used banks as a place to save. The majority of these students still use piggy banks as a place to save. In social cognition, the players are informing about the media they use to save their coins.

e. Rama Sugigi

The experience of appreciating television shows, especially music shows on television and gossip shows for artists, is used as comedy material by actors. Rama Sugigi is one of the artists in Indonesia who in 2015 was so famous for his expertise in providing

paid audiences for several music shows on television as well as news of his life being married and divorced. The players tried to convey things that were being reported in the television media that year.

f. Slipped

The unexpected incident that occurred on stage began when Rama needed a vehicle that could carry his troops to the battlefield. Finally Rama had the idea to use his sarong that could fly, he finally spread his sarong on the ground. With great enthusiasm, Rama finally climbed the sarong that he had spread by jumping, because the slippery sarong material and the slippery stage floor also caused the sarong stepped on by Rama to move so that it caused Rama to slip, it also made the players shocked and laughed out loud.

g. Rhino Mother

One of the national parks owned by Indonesia is Ujung Kulon National Park which is home to the endangered Javan Rhino fauna. In this case the players are providing information to the appreciators about tourist destinations in Pandeglang, Banten, because the players come from Pandeglang, Banten.

h. Pregnant Rhino Mother

Similar to the social cognition that occurs in the joke titled *indung rhino*, but in this joke *Sentra Agata* is conveying information about the condition of Javan Rhinos that have experienced a decline in population due to the lack of birth rates, especially those in Ujung Kulon National Park.

i. *Kecut*

Conveying information about a type of concocted alcoholic drink originating from Pandeglan that is usually drunk by teenagers in Pandeglang. In this case the performers are conveying information about alcoholic beverages that are very

dangerous for the younger generation based on their experience in hearing the information.

j. Hanoman Lisp

Denri as the character who plays Hanoman is a person who is not fluent in pronouncing the letter R, this is used as comedy material by the players. This makes Denri as the victim have to find a solution through his creativity in creating synonyms from words that use the letter R a lot into words that do not use the letter R in them.

k. Healing *Mantra*

Banten is an area that is famous for its mysticism in the form of witchcraft, invulnerability and so on. This is conveyed by the performers using a comedy presentation entitled *mantra* healer, so that information about this can be conveyed to the appreciators.

l. Summoner Seal Jutsu

The high interest of teenagers in reading comics is very high, especially the students and students of SMAN 2 Pandeglang. They conveyed this through anime nuanced comedy, resulting in audiences with similar experiences laughing when watching it.

The empirical experience of the performers in witnessing social realities and being directly involved in these realities produces a text in the form of comedy. The performers in this show are students of SMAN 2 Pandeglang Banten, thus producing a comedy based on their experiences as individuals in the reality.

C. SOCIAL CONTEXT

Sentra Agata presents the premise of stopping disputes by collaborating to create new cultural products resulting from the innovation of the Pandeglang community. In the social context, *Sentra Agata* raises the conflict that occurs in the *ngadu bedug* culture in Pandeglang Banten

but is packaged in the Ramayana epic story by making the war between Rahwana and Sri Rama as an analogy of the conflict between the community groups. *Sentra Agata* did this because the conflict between Rahwana and Sri Rama was considered very contextual to the events that used to occur when ngadu bedug was held on the eve of Eid, thus creating a play that raised the theme of puppetry entitled *Rahwana Nganjor*. Not only in terms of the play that has a social context, the comedy in the performance also has a social context that is present including:

a. Rahwana's laughter

In terms of social context, the scene analogizes the issue of a person's struggle to be himself and something that is desired by others. In everyday life in society, people often lose their principles due to the words of others and the wishes of others that do not match what the person wants. This comedy presentation has a message that being yourself and finding your own distinctiveness and potential is the key to having principles in life.

b. Selfies Stick

The need for technology makes humans dependent on it, as well as the need for existence on social media Facebook, Instagram or Twitter. The presence of a selfie stick in 2013 is a demand from society for technology to satisfy people's needs to be able to take selfies and upload them on social media, but it has an impact on people's social life in the real world who become anti-social and reluctant to group. This is depicted through the golfing and fishing scenes which are analogous to human activities to do these activities alone without having to group or cooperate. A criticism conveyed by *Sentra Agata* to modern society that is very up to date with technological developments that

leave mutual cooperation in activities or activities.

c. Angel

Banten as a province formed in the 2000s not only uses Sundanese as its local language, but there is also a language known as Jaseng or Serang Java which is predominantly used by people in the Serang area of Banten. This indicates that socially, the language used in the Banten area is not only one language but many languages. However, this does not make Banten divided, but rather adds to the treasures of Banten's oral tradition.

d. Piggy Bank

The human habit of always pursuing material and worldly things is depicted in this scene by analogizing the pig animal as a greedy human nature. In the social context, *Sentra Agata* wants to convey this message through the scene so that humans will remember and be aware of these traits that are always present in humans.

e. Rama Sugigi

Every human being is born with advantages and disadvantages, in the social context *Sentra Agata* wants to convey not to insult each other about human imperfections, but to accept the shortcomings of others and recognize the advantages of others as a potential is a trait that must be instilled for the creation of harmony in life.

f. Slipping

Preparing for something is an important thing to do in order to minimize the unexpected, but you must remain alert to other things that might happen unexpectedly. High self-confidence without being aware of other things can make us dangerous, as happened to Rama who slipped due to overconfidence by jumping on the sarong that was spread without

making sure that the floor was not slippery. The mandate that is indirectly conveyed by *Sentra Agata* through unexpected events on stage is to always be aware of everything.

g. Rhino Mother

Emphasizing the regionality that serves as the setting for the events and places in the play by telling the identity or uniqueness of the region. This is done by *Sentra Agata*, which socially raises the social problems of the people in Pandeglang Banten, so it mentions the Rhino animal as an identity that is very familiar to ordinary people about Pandeglang which is a national park and Rhino conservation in Ujung Kulon.

h. Pregnant Rhino Mother

A critique to preserve Rhino animals that are experiencing extinction due to the low birth rate of Rhino calves. The illegal poaching of rhino horn has caused rhinos to be on the verge of extinction. A criticism of humans to always protect nature and flora and fauna in their environment so that there is no extinction or loss of habitat for these fauna or flora.

i. *Kecut*

"*Kecut*" is an alcoholic drink that is able to provide an intoxicating effect for those who consume it. Information about the side effects of these drinks is conveyed by *Sentra Agata* through the scene, because alcoholic drinks cause more negative effects such as criminal acts and so on. In this case, teenagers as the seeds that will make their region proud need to be kept away from these things.

j. Hanoman's Lisp

A person's imperfection is not something that should be used as a shortcoming but should be a stimulus to be able to find one's potential. *Sentra Agata* illustrates this through this scene, by challenging a character who has difficulty pronouncing the letter R but is finally able to find a

vocabulary that is different but has a similar meaning.

k. Healing Spell

Believing in mystical things is no longer a taboo to talk about and convey. In this scene, *Sentra Agata* wants to convey that it is actually not water containing mantras that can cure human diseases, but consulting with people who are experts in their fields such as doctors or midwives is what should be done instead of visiting shamans or others.

l. Summoner Seal Jutsu

Maintaining the values of unity and integrity is not an easy thing to do, there is something else that needs to be done, namely working together in every process of living in society. Mutual cooperation has been the philosophy of society for a long time, because humans are social creatures who need other people or other humans to survive.

CONCLUSION

Rahwana Nganjor is a play that criticizes the issue of unity and integrity in the process of developing and empowering culture in Pandeglang, Banten, especially in the culture of *ngadu bedug*. The discourse about the *ngadu bedug* event is packaged by taking the events of the Mahabarata war in the puppet story between the kingdom of Ayodhya and the kingdom of Alengka so that an *Ubrug* performance is obtained with puppet nuances both in terms of characterization and musical arrangement. Social issues are the themes raised and used as comedic discourse by *Sentra Agata*. This is identified through a Discourse analysis in the form of a comedy presentation that proves that *Ubrug* as a traditional theater performance with a comedy genre functions as a medium of awareness of social norms and values in society, especially the people of Pandeglang, Banten.

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