



The Stereotype of Indo-Chinese Portrayed in Ernest Prakasa's Stand-up Comedy Material

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Abstract

Stand-up comedy has emerged as a dynamic medium within the media industry, capturing the interest of both comedians and audiences alike. In Indonesia, it serves not only as a form of entertainment but also as a cultural platform to reflect and critique various social issues—one of which is ethnicity. This study explores how Indo-Chinese identity is represented in the stand-up comedy material of Ernest Prakasa, a prominent Indonesian comedian of Chinese descent. Employing Van Dijk's critical discourse analysis, this qualitative research examines the ways in which ethnic stereotypes are constructed, negotiated, and commodified through humor. The data is drawn from Prakasa's performance titled "Gua Ernest dan Gua Cina", as broadcast on the KompasTV YouTube channel. The findings reveal that humor in Indonesian stand-up comedy functions beyond mere entertainment; it also operates as a cultural commodity that both reinforces and challenges ethnic stereotypes. Specifically, Ernest strategically uses self-deprecating humor and irony to normalize Indo-Chinese identity in the public sphere while simultaneously critiquing the underlying prejudices. This dual function of humor suggests that stand-up comedy can serve as a subtle yet powerful tool for social commentary and ethnic negotiation in contemporary Indonesian society.

Keywords: critical discourse, ethnicity, stand-up comedy, stereotype

Introduction

Humor is an interdisciplinary field of study that has been explored through various academic lenses, including psychology, philosophy, linguistics, sociology, and literature. Galianes (2000) as cited in Mulyadi et al., (2021) emphasized that humor is an essential component of human life. Beyond entertainment, humor serves as a powerful tool of communication, capable of influencing and engaging audiences. It enables individuals to smile or laugh, creating a more positive and lively atmosphere. Furthermore, humor fosters creativity and helps people overcome difficulties (Taufiq et al., 2018).

Humor also plays a significant role in Indonesian culture, where it is deeply embedded in daily life and traditional performance arts. Forms such as Ludruk and Ketoprak exemplify Indonesia's rich comedic heritage. According to Van (1822) as cited in Sihombing et al. (2021), Ludruk is a theatrical performance in which male comedians dress as women to present humorous narratives. Although stand-up comedy has existed globally for decades, it has only recently emerged as a prominent part of Indonesia's contemporary cultural landscape (Sihombing et al., 2021).

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In recent years, stand-up comedy in Indonesia has evolved in response to changing social dynamics. Women are now increasingly visible and respected in the comedy scene, breaking traditional gender roles within the genre (Sihombing et al., 2021). Sihombing et al. (2023) argue that stand-up comedy has become highly popular in the Indonesian context, establishing itself as a new and thriving creative industry. Comedians often display distinctive traits such as clothing, gestures, and tone of voice when delivering their material. These performance characteristics can serve as strategic advantages on stage, enhancing both their comedic impact and audience engagement (Sihombing & Saputra, 2022).

In the art of stand-up comedy, the comic, which is commonly referred to as the stand-up comedian, addresses the audience at large from the spot where they perform. In broad terms, comedians who perform stand-up comedy are single entertainers who appear in the middle of a crowd with a microphone in hand and deliver a series of humorous narratives, jokes or brief jokes, and tales, commonly referred to as "bits," in order to get others to chuckle. Personality, audience interaction, and the ability to react spontaneously to heckling are crucial to the success of stand-up comedy (Schwarz, 2010).

A different perspective is offered by Mintz (1985) as cited in Afiah and Wahyudi, (2014), who defines stand-up comedy as a performance involving a solo, upright performer who delivers humorous material effectively without relying on costumes, stage settings, or other theatrical props. It is also a form of humor whereby the performer appears on the platform and explicitly confronts the audience. Therefore, Stand-up comedy

is a form of entertainment executed solely because of a public crowd (Badara, 2018). The comedian's dependency on speaking skills rather than facial expressions to create amusement enhances the engagement of comedians performing stand-up comedy (222). In Indonesia, stand-up comedy has emerged as a particularly common type of social amusement, contributing to developing a powerful youth culture (Sihombing, 2022).

In stand-up comedy, comedians frequently explore a wide range of topics. Using various performance techniques, they engage the audience and generate laughter. Glick (2007) as cited in Afidah & Wahyuni, (2014) noted that common themes in stand-up comedy include religion, politics, race, and a variety of other social issues. Glick's viewpoint aligns with that of Badara (2018), who stated that stand-up comedy often addresses current local events, broader political themes, and social concerns. In this context, "politics as a whole" refers not only to governmental structures and leadership but also to policies, public debates, and societal power dynamics that affect people's daily lives. Comedians present these themes in a humorous, polished, and aesthetically engaging manner (Badara, 2018). However, this study focuses specifically on the issue of ethnicity. The author is particularly interested in examining how Indo-Chinese stereotypes are commodified and represented through humor in Indonesian stand-up comedy.

A presumption is an opinion of a person relying simply on the community's views so that the person might be classified. Jones and Colman characterize stereotypes as fairly reliable and straightforward assumptions about specific communities or divisions. Although certain stereotypes are also

defined positively, they generally focus on unfavorable features and are not profitable (Jones; Colman, 1996) in (Küpper et al., 1996). According to Utama (2013), the physical and social context, position in society, tradition, and linguistics are four different varieties of preconceived notions.

Nationality, in contrast, is a social construct created by society. In other words, race is not a fixed biological fact but an interpersonal and cultural concept. According to Nagel (1994), ethnic identity is shaped by a combination of language, cultural values, physical appearance, ancestry, and geographic origin. Ethnicity is used to categorize groups of people based on observable traits and differences in language, religion, geographic background, and lifestyle. It represents a broader concept than race, which is typically confined to physical or facial characteristics (Nagel, 2000). Ethnicity, therefore, encompasses a wider range of identifiers than race, as it includes cultural and social elements (Diffen, n.d., as cited in Christian, 2019).

Importantly, ethnicity is not a static or fixed classification; it evolves over time. As language, religion, location, and culture continue to change, so too do the boundaries and meanings of ethnic identity. Nagel (1994) compares ethnicity to a substance that conforms to the elements that shape it. In essence, the flexibility of ethnic and racial identity makes it a continuous social process—one that is always being formed and re-formed (Christian, 2019).

In the context of Indonesian stand-up comedy, Ernest Prakasa is a prominent comedian who frequently highlights how Indonesian society perceives him as an Indo-Chinese individual. Ernest constructs a comedic persona rooted in his Chinese-

Indonesian heritage. Leveraging one's cultural background as a form of identity can be powerful. As Green (2012) suggests, it can prompt audiences to reflect on contemporary ethnic structures and issues, promote social awareness, foster community identity, reinforce or challenge cultural norms and stereotypes, and facilitate race-based interpersonal understanding.

As a Chinese-Indonesian who has personally encountered racism, stereotyping, prejudice, and violations of societal norms, Ernest uses his comedic platform to reflect on these experiences. In his stand-up material, he directly addresses these issues through humor—drawing on his own encounters with discrimination and cultural misrepresentation (Sihombing, Sutanto, & Marlina, 2021).

To analyze how the Indo-Chinese stereotype of humor in stand-up comedy Indonesia is commodified, the author utilized discourse analysis from Van Dijk. He offers three steps for critical discourse analysis (Payuyasa, 2017):

- a. Analysis of the Macrostructure (Thematic). It pertains to the significance obtained from a discussion's subject matter or central idea through its expressions.
- b. Structure Evaluation/Superstructure (Schematic). It relates to the overall text's discourse's introduction, body, and conclusion.
- c. In-depth Microstructure Analysis. It is related to the concept of meaning (semantics), syntax, and the selection of words (stylistics) (Payuyasa, 2017).

In previous research, Irena and Rusadi (2019) examined how Chinese stereotypes have been depicted in literature from the colonial era, often portraying the Chinese as greedy, dishonest, and criminal. In Indonesia,

over 57 percent of Chinese immigrants worked as traders, significantly contributing to the economy. However, despite their contributions, ethnic Chinese stereotypes became entrenched in society. Irena and Rusadi (2019) noted that stand-up comedy in Indonesia, once focused on entertainment, now also commercializes these stereotypes, particularly those related to the Chinese community.

Their study also compared two Asian comedians, Hari Kondabolu and Ronny Chieng, noting their different approaches to race and ethnicity in comedy. Kondabolu uses more serious, ironic humor to address racial discrimination, while Chieng's approach is lighter, focusing on accents and impersonations. Pham Kieu Ngan (2017) argues that comedians like Kondabolu, who address racism directly, are increasingly needed in today's society, where racism is often subtle.

In Indonesia, Ernest Prakasa, a Chinese-Indonesian comedian, uses his ethnic identity as a core theme in his comedy, particularly in his stand-up routine "Gue Ernest dan Gue Cina". In this routine, he addresses issues of racism, stereotyping, and cultural misunderstandings. Although research has looked at Chinese stereotypes more broadly, there is little focus on how Indo-Chinese identity is represented and commodified in Indonesian stand-up comedy. This study aims to fill that gap by analyzing how Ernest Prakasa uses humor to portray and challenge Indo-Chinese stereotypes in his stand-up material.

Method

The author utilized a qualitative approach to examine the Indo-Chinese stereotypes in Indonesian stand-up comedy. This study is a discourse evaluation of the Stand Up Comedy Indonesia Kompas TV video "Gue Ernest dan Gue China" presented by Ernest Prakasa.

The author is primarily a viewer and has no direct role in the functioning of the monitored show. This method is applied to analyze the YouTube video of Kompas TV's Stand Up Comedy Indonesia to recognize the different kinds of dialogue visible throughout Ernest's performance—the evaluation of video transcription material by utilizing Teun A. Van Dijk's critique of discourse. The macrostructure study (thematic) came first, then the superstructure study (schematic), and finally, the microstructure study (semantic, syntactic, and stylistic). The use of Chinese stereotypes in stand-up comedy satire was thoroughly examined. In conclusion, the author examined the commercialization of Chinese stereotypes.

Result and Analysis

This qualitative study utilized Van Dijk's critical discourse analysis to uncover how the Indo-Chinese stereotype is commodified in Indonesian stand-up comedy in the form of humor. The data was obtained from Ernest Prakasa's stand-up comedy material in SUCI 1 Episode 1 entitled "Gua Ernest dan Gua China," broadcast on the KompasTV Youtube channel.

Payuyasa (2017) defines macrostructure as the overall content derived from the central theme or subject matter of an exchange, shaped through the language used. In this context, macrostructure refers

to the overarching message or primary theme conveyed by the stand-up comedy material.

Stand-Up Comedy Indonesia (SUCI), aired by Kompas TV since 2011, features comics delivering jokes on a variety of topics to a live audience. These jokes often reflect social, cultural, and political issues. A similar program, Stand Up Comedy Show, was also broadcast by Metro TV around the same time, offering a comparable comedic format (Irene & Rusadi, 2019). Both shows gained significant popularity and cultivated a dedicated fan base, marking the rise of stand-up comedy as a prominent form of entertainment in Indonesia.

One of the standout performances in this genre is "*Gue Ernest dan Gue China*" by Ernest Prakasa. Upon closer analysis, the title itself reveals a significant thematic focus: Ernest's identity as an Indo-Chinese person. This theme, which addresses ethnic identity and the experiences of being part of the Indo-Chinese community in Indonesia, becomes the central idea of his comedic material.

From the macro-structure approach, the theme of ethnicity is clear. Through his stand-up routine, Ernest uses humor to explore the complexities of being a member of the Indo-Chinese group highlighting the stereotypes, prejudices, and cultural misunderstandings that often accompany this identity in Indonesian society. By addressing these issues within the context of comedy, Ernest brings attention to the broader social and ethnic dynamics that shape the experiences of Indo-Chinese people, making ethnicity the central focus of his performance.

This macro-structure not only provides insight into his personal experiences as an Indo-Chinese individual but also comments

on how these ethnic themes resonate within the larger social landscape of Indonesia. His comedy, therefore, becomes a platform for reflecting on ethnic identity, offering both humor and social critique.

The following observation is analyzed through the concept of Superstructure. Superstructure refers to the organization of a discourse, including the introduction, body, and conclusion of the entire text. Ernest Prakasa begins his stand-up comedy routine with the following statement:

I am Ernest, and I am Chinese. Luckily, I have many relatives coming here. There are 4 relatives. The girl over there is Chinese or Cambodian?

(Gue Ernest dan gue China. Untungnya disini banyak saudara-saudara gua nih ya. Ada empat orang di sini. Yang satu lu Cina apa Kamboja?)

The statements above are full of meanings, but they are presented in the form of humor. The author interprets that Ernest emphasized his identity as Chinese. Then, his continued saying, "Luckily, I have many relatives coming here". The author sees that Ernest attempted to express himself as part of minority ethnics which only consist of him and four of his relatives. He was so lucky because there were still his relatives coming and watching his performance.

In a closer observation, the Chinese are a minority in Indonesia. In 1930, the Chinese comprised only 2.3% of Indonesia's overall population, whereas today, they account for roughly 3%. Before the close of the nineteenth century, most of Java's Chinese spoke Hokkien. The locals viewed them as "aliens" because they were new immigrants of a different race, religion, and language from themselves. The Chinese in Java were primarily merchants and

artisans before the nineteenth century. The number of Chinese farmers was negligible (Leo Suryadinata, 1993).

By Imperial Decree, it was forbidden for the Chinese who had traded and settled in Java during the Manchu reign to return to China. Over time, these Chinese established a community known as the *peranakan* community. Due to the few Chinese women in Java before the nineteenth century, the Chinese frequently married local women, typically nominal Muslims or non-Muslims. The offspring of these intercultural unions became the foundation of the *peranakan* community. The *Peranakan* community became firmly established during the seventeenth century. The rate of intercultural marriage progressively fell, and the *peranakan* began to marry among them. Eventually, they lost their active command of Chinese and began to speak one of the local dialects (Leo Suryadinata, 1993).

The next Superstructure analysis could be seen from the content of Ernest's comedy.

You're Chinese, right? Good then.

Yes, it's good because back then when I was in Senior High School, I was suffering. To be honest, I went back and forth to school by bus. I took on the bus V-1 Block M, Jakarta. I studied in the city. I am Chinese oriental. Yeah, I studied in the city, Jakarta.

(Cina ya. Weitss! Bagus. Ya wes bagus dulu jaman gue SMA itu gua lumayan lumayan, lumayan tersiksa. Jujur aja karena gue pulang pergi sekolah naik bis. Gue naik bis patas V-1 Blok M-kota. Eh sekolah gue di kota. Cina banget gue. Sekolah gue di kota)

The author views that Ernest's statements above attempted to express that being Indo-Chinese now is good because back

then, he was suffering. Thus, the author views that Ernest attempted to raise the issue of racism.

In a closer observation, From the 1960s through the end of the 1990s, the Chinese population was subjected to pervasive and institutionalized racism before substantial legislative changes changed discriminatory government policies.

Over the last decades of Dutch colonial authority, racial groups have been cited as one of the more prevalent manifestations of prejudice toward the Chinese. The inhabitants of the Netherlands in the East Indies (later renamed Indonesia) were categorized as European, Far Eastern, and people of indigenous descent. Originally instituted for administrative reasons, the classification structure was biased as every group had varying availability of cultural and educational materials and had been subjected to multiple regulations (Setiono, 2008). He also mentioned that until the early twentieth century, the Chinese, especially those living in Java, faced restrictions on where they could live and travel due to old regulations. In the period, there were also two significant incidents on the Chinese: the Batavian Massacre by the Dutch in 1740, which ended in the murder of more than 10,000 Chinese, and another set of anti-Chinese rebellions in Java at the turn of the 20th century that were organized and synchronized by the Islamic making trades system (Setiono, 2008).

The following investigation is analyzed through Microstructure which is associated with meaning (semantics), sentence structure (syntax), and word selection (stylistic) (Payuyasa, 2017). Ernest stated,

To be honest, yeah I studied in Jakarta. Then, something bad happened before I look

cooler like this. There are two things that I don't know.

First, where do people know that I am Chinese?

Second, why did they choose me as a victim while there were other passengers, too.

(Sekolah gue di kota. Jujur-jujur, kalau gua di kota. Terus udah gitu nasib ya kan. Kita kan dulu kan masih cupu, belum keren gini kan ya. Dua hal yang gua gak ngerti, pertama tau dari mana gue Cina? Yang kedua, kenapa dia milih gua jadi korbannya, padahal ada penumpang lain).

Seen in Microstructure aspect, those statements have several meanings. Semantically, Ernest stated that he studied in the city. The author views that he was trying to say that he was a rich boy as he could study in the city. Then he was proud of it. However, he faced discrimination as the thugs preferred to take his belongings instead of other passengers. It happened because Ernest looked different from the other passengers. He is oriental. There was a perspective that he came from a rich family. Usually, the rich family is Chinese. Thus, the thugs chose him as a victim. In this sense, the author sees that the issue is as same as the previous one which is racism. People see that Indo-Chinese are high class.

The racism or discrimination issue could also be seen from Tanasaldy (2022). He pointed out that throughout the country's early stages under Soekarno (1945–1966), the Chinese were confronted with different kinds of hostility and xenophobia. At the turn of the century and the end of the Second World War, when the government and the enforcement of justice had been unreliable, rebels and vigilante groups assaulted them in

various parts of Indonesia. When discipline had been reestablished, the postcolonial regime tightened regulations that affected the Chinese economy, schooling, publishing, and patriotism. The government restricted import licenses for indigenous Indonesians to combat Chinese economic dominance and enacted laws to indigenize rice mills and port facilities (Tanasaldy, 2022).

But then, I am okay with that. I gave my gold earrings and a diamond necklace that I was wearing at that time.

(Tapi ya udahlah gua kasih giwang emas, kalung berlian yang gue lagi pakai gua kasih)

The statements above showed that Ernest was a rich boy that let his gold earrings and a diamond necklace ken by the thugs. In this sense, the author views that Indo-Chinese is often seen as the rich person because they usually own business.

For further observation, Chinese business billionaires like Liem Sioe Liong (Sudono Salim), who had been near the Suharto family and had larger pribumi political aristocrats as associates, carried out not much to alter the view of the ethnic Chinese as significantly affluent, proactive, and socially significant (Chua, 2008). In the post-Suharto period, the idea of ethnic Chinese prosperity continues despite attempts to discredit the idea that the majority of Chinese Indonesians belong to affluent wealthy individuals and that a lot of ethnically Chinese have limited resources and live in remote regions (Charlotte Setijadi, 2017). Unquestionably, ethnically, Chinese individuals and influential families such as the Hartonos, Salims, Widjajas, and Riadys are extremely prosperous, and their prominence in media outlets and everyday life creates a sense of Chinese financial power. According to

Forbes magazine, eight of the top ten richest Indonesians in 2016 are Chinese ("Forbes: Indonesia's 50 Richest," 2017).

The following analysis is taken from Ernest's following statements.

That is why, I tell you guys. Don't easily believe in Chinese herbs. Bruce Lee has been flu for many years, but until now he hasn't been feeling well. He is Chinese oriental, right?

Sometimes, we are often judged with unimportant things that Chinese herbs are the best.

(Makanya gua kasih tau nh ya, lu jangan terlalu gampang percaya sama pengobatan-pengobatan alternatif Cina, Men. Bruce Lee pilek bertahun-tahun gak sembuh-sembuh. Kurang Cina apa dia. Iya kan? karena kadang-kadang kita tuh suka dikasih beban-beban tidak perlu gitu loh. Kalau pengobatan alternatif Cina manju)

From a microstructure perspective, Ernest Prakasa's stand-up comedy material critiques the blind belief in Chinese alternative medicine. He begins by advising the audience not to easily trust these treatments, using humor to emphasize that even a figure as iconic as Bruce Lee could not recover from a cold despite being "China." This exaggeration humorously undermines the idea that being Chinese automatically ensures the effectiveness of Chinese medicine. The phrase "*gampang percaya*" (easily believe) suggests a critical stance toward those who accept such practices without questioning their validity. Ernest also points out how people often carry unnecessary burdens, using "*beban-beban tidak perlu*" (unnecessary burdens) to imply that society accepts unproven ideas out of tradition or convenience. The word "*manju*" adds an ironic tone to the joke, dismissing the

supposed superiority of Chinese alternative medicine. Through this, Ernest not only mocks the cultural stereotype of Chinese medicine being infallible but also calls on the audience to critically assess widely held beliefs. The overall message is a humorous critique of how Indonesians tend to accept Chinese medicinal practices without proper evaluation, reflecting deeper societal perceptions about ethnicity and cultural beliefs.

In a closer context, the first written record of traditional Chinese medicine dates to the eighth century B.C. ("*La Médecine Chinoise*," 2001). Both diagnosis and therapy depend on an in-depth knowledge of the illness and its signs and symptoms characterized by the balance of Yin and Yang. Yin is a representation of the earth, the weather, and womanhood. Yang embodies the components of the sky, flames, and strength. The actions of Yin and Yang affect the connection between the universe's five fundamental substances: metallic material, water, wood, and flames. By doing the human body's 12 energy meridians, professionals of Chinese medical practices endeavor to balance the Yin and Yang. Traditional Chinese medicine has applications in promoting wellness, avoiding illness, and treating illnesses. Conventional Chinese medicine consists of acupressure, moxibustion, herbal medications, manual therapy, exercises, respiration approaches, and eating habits, among other things (Liu B., 2000).

Extensive use of both conventional and alternative therapies in preventing, diagnosing, and managing a variety of ailments has been observed. Over the past two decades, the popularity of traditional and alternative medicine has grown and spread globally due to several factors.

In some regions, the availability of both conventional and alternative therapies has increased. However, one-third of the global population, and more than fifty percent of individuals in impoverished areas of Asia and Africa, still lack regular access to essential medicines (Zang, 2001). Despite this, the most commonly cited reasons for choosing alternative therapies are their affordability, better alignment with an individual's beliefs, and the less authoritarian nature compared to conventional treatments. Conventional and complementary therapies provide a critical healthcare solution for individuals, regardless of their physical or financial capacity to access medical care (Zhang, 2001).

The next observation is taken from the statements below.

Food is also the same. Yesterday, I was with my friend in the car. I asked him, "Hey, Man. It's really nice if we eat murtabak." Murtabak? There is one murtabak nearby. It's better to buy there, the seller is Chinese.

So why if the seller is Chinese?

Do they make it using Taichi?

(Makanan-makanan juga. Kemarin tu gua lagi di mobil ye ama temen gua. Terus gua bilang, "Eh Men, malem-malem enak nh beli martabak." Beli martabak jangan di sini. Tuh di tikungan sono, yg jual Cina. Terus kenapa kalo yang jual Cina? Emank bikinnya pakai Taichi gitu?)

From the statements above, the author could interpret that Chinese food always tastes good. In this sense, the Chinese stereotype has been strongly constructed in his performance. He attempted to express that Chinese people are very good at cooking. That is why most of people in Indonesia or pribumi prefer eating food cooked by the Chinese people.

Ernest continued his comedy by stating, "To make murtabak is easy, and it's just like the others. In fact, Chinese people are stingy. They count the chocolate sprinkles one by one. Time consuming, right? Another one is they provide it low standard of cheese".

(Biasa aja bikin martabak gimana sih. Eh yang ada Cina itu pelit, mesis lo diitungin satu-satu. Lama tau gak sh lo bikin martabak. Kejunya KW lagi kan).

The statements above imply that making murtabak is simple and that individuals do not need to purchase murtabak from Chinese vendors. Chinese and Indonesian vendors are the same. Ernest also underlined that when consumers purchase Chinese-made murtabak, they count the chocolate sprinkles one by one. It took a long time to make. Aside from it, Chinese usually use non-original cheese.

In a closer observation, the author views that people's stereotype towards Chinese cooking should be changed. The food cooked by Indonesians is also tasty. Besides that, Chinese people are stingy. Thus, not all labels for Chinese are always good.

In this context, Chinese tend to be stingy for money. Below, the author provides the Chinese money habits. For Chinese, becoming economical is an ideal. Getting frugal was not conceived as a communist concept. It is a principle imparted to the younger generation. The ancient Chinese book Dao De Jing states affection, frugality, and generosity are the three greatest riches. The economy is fundamental to Chinese culture (Xin Lu, 2006). The Chinese then said, "Save as much as you can." China has an enormously bigger private savings percentage than the USA. According to a CNN report in 2006,

the average amount of individual savings among Chinese households was 30%, while Americans delved into their savings account that year as well. The Chinese considered saving 50 to 60% of their annual earnings permissible. Then, the Chinese monetary custom of making payments with credit cards is rare in China, and most transactions are carried out with currency. I was astounded by the fact that plenty of common Chinese citizens could pay cash to purchase their residences when the government only lately allowed property. It baffles how educators and workers in industries with 10 to 20 of their typical wage can afford to spend money on costly residences. Chinese individuals are wary of loans (Xin Lu, 2006). The final, always seek a discount." In China, bargaining is an integral part of life. If you ever plan to travel to China, you must ask for reductions of no less than fifty to seventy percent. Recently, upmarket retailers have adopted a "no haggling permitted" practice. However, we will still encounter numerous dealers who are willing to negotiate (Xin Lu, 2006). From above discussions, it could be interpreted that Chinese has been stereotyped as the stingy people because they have money habits to save their income well.

Conclusion

In conclusion, the aforementioned Chinese stereotypes are social facts in Indonesian society. In Ernest Prakasa's stand-up comedy, he offered humor with the perspective that Chinese are the minority ethnicity that faces discrimination most frequently in public transit. However, the majority of Indonesians also believe that Indo-Chinese is often wealthy. They have a successful business and excellent cooking

talents. Therefore, it is unsurprising that many individuals choose Chinese dealers when purchasing goods. Aside from this, the notion that Chinese people are miserly also serves to commercialize the Chinese stereotype. They tend to be miserly since their money practices have taught them the importance of saving. All in all, the comedy of Stand Up Comedy Indonesia, whose objective is to entertain, has shifted its focus to transforming the use value of humor into trade value; in other words, stereotyped Chinese humor has become commodified.

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