

## **Body-Shaming as Humor Superiority: A Discourse Analysis of *Sekawan Limo* (2024)**

**Falesha Libertalea Taufik\***

Jurusan Film dan Televisi, Institut Seni Indonesia Surakarta,  
57126, Surakarta, Indonesia  
[falesha@std.isi-ska.ac.id](mailto:falesha@std.isi-ska.ac.id)

**Ranang Agung Sugihartono**

Jurusan Film dan Televisi, Institut Seni Indonesia Surakarta,  
57126, Surakarta, Indonesia  
[ranang@isi-ska.ac.id](mailto:ranang@isi-ska.ac.id)

### **Abstract**

This study analyzes the phenomenon of normalizing body-shaming humor in the Indonesian comedy film *Sekawan Limo* (2024), using a qualitative narrative study approach, focusing on discourse analysis of dialogue and interactions between characters to reveal how body-shaming-based humor is constructed. Data were collected from dialogue in the film scenes and analyzed using a critical paradigm aimed at sparking social change. The results show that body-shaming is consistently portrayed as a joke, with the character Juna being the primary target. These jokes are found in various forms, such as comparing Juna to ugly mythological figures, direct comments that demean his physical appearance, and nicknames that associate his character with his physique. The use of humor aligns with the theory of superiority humor, where laughter arises from feelings of superiority or satisfaction derived from demeaning others. This study argues that the normalization of body-shaming in the film functions as a degradation ceremony. The sociological process reduces Juna's identity to a mere object of laughter. This process also contributes to cultural hegemony by reinforcing the view that non-ideal bodies are acceptable objects of ridicule, which ultimately influences how viewers view ideal body standards. Films serve not only as entertainment but also as a reflection and formation of social values. Critical reflection on the role of

media in reproducing social norms and the ethics of producing more inclusive entertainment content is necessary.

**Keywords:** *Superiority of humor, Comedy film, Body-shaming, Sekawan Limo (2024)*

## 1. Introduction

Comedy films in Indonesia have long served as a cultural mirror, reflecting social dynamics through humor that often relies on physical characteristics and verbal wit. While the genre has evolved significantly from the classical era of the 1960s to the modern era (Chaniago, 2018; Fadhilah et al., 2023), a persistent and problematic element remains: the reliance on physical degradation as a primary source of entertainment. In the Indonesian (or specifically Javanese) sociocultural context, harsh words are often used as a form of joking among close friends. However, physical mockery is typically used in a negative context (Hendrokumoro et al., 2025). Unlike the classical slapstick of the Warkop DKI era, contemporary Indonesian cinema increasingly embeds comedy elements within complex narrative structures, particularly within the hybrid genre of horror-comedy.

The rise of the horror-comedy genre, exemplified by recent hits such as *Agak Laen* (2024) and *Sekawan Limo* (2024), offers a unique cinematic space. Theoretically, this subgenre operates by juxtaposing fear and laughter with rapid shifts, allowing the audience to experience opposing sensations simultaneously (Brannan, 2025). This genre continues to grow because it can maintain its relevance as entertainment that provides a variety of sensations and can present various themes and conflicts.

Jokes are the core of comedy films, with various forms and functions influenced by culture, story context, and cinematic techniques. There are two types of humor in comedy films, namely local jokes (humor that can be understood outside the context of the story) and ongoing jokes (humor that can only be understood within the context of the story) (Marszalek, 2016). Local and ongoing jokes have different roles in building humor and audience engagement. Local jokes make it easier for the audience to laugh because they do not require a deep understanding of the world built in the film. Sometimes, filmmakers achieve this joke by presenting humor that feels familiar in everyday life, such as stereotypes, physical taunts,

or familiar cultural references. This humor in the form of physical taunts usually takes the form of body-shaming.

Body-shaming in media is not a benign cultural artifact; it is a mechanism of social control that disciplines bodies into conformity. Body-shaming is increasingly appearing in entertainment media, especially comedy films, and is often normalized as a joke. Body-shaming can lower self-confidence and cause anxiety and depression (M. F. R. Sihombing, 2025), yet its persistence in film legitimizes these harmful practices. This phenomenon can be analyzed through the lens of the superiority theory of humor. According to this framework, the desire to feel superior or to display superiority is the primary motivator for laughter (Kotzen, 2015). In the context of comedy films, body-shaming jokes serve as a social weapon to enforce group boundaries, where an individual is marginalized to consolidate the status of the "normal" group (Damanik et al., 2023; Lippitt, 1995).

The film *Sekawan Limo* (2024) presents a critical case study not merely due to its commercial success, but because it uniquely weaponizes the horror-comedy genre to normalize body-shaming within a narrative of friendship. While previous research has explored the genre mixture, dialogue, and representation of local beliefs (Anjelia, 2025; Harun et al., 2025; Juliant, 2024) There is a significant lack of scrutiny regarding its specific use of physical insults. Unlike other films where body-shaming might be incidental, *Sekawan Limo* structurally embeds these jokes into the protagonist's interactions. The selection of this film is justified by its intensified representation of how insults are framed as bonding mechanisms and a sign of true friendship, thereby making the discrimination more acceptable to its largely youthful audience.

Despite the prevalence of this issue, research on the critical analysis of body-shaming jokes in Indonesian films remains underexplored. Most existing studies focus on the victim's perspective, specifically highlighting characters' struggles to overcome stereotypes (Nikmah et al., 2024; Zainiya & Aesthetika, 2022), rather than on the normalization of body-shaming itself in films. These studies broadly address representation but fail to critically examine how film sometimes constructs the audience as complicit aggressors who derive pleasure from the body-shaming

jokes. There is a distinct gap in understanding how the interplay of horror-comedy conventions and superiority-based humor functions to normalize systemic discrimination against non-normative bodies.

There is a gap in the number of studies examining the critical analysis of body-shaming in films. Previous studies have focused on how characters experience stereotypes that demean their physical form, within the context of the film's narrative (Khotimah & Wangsalegawa, 2021; L. Sihombing, 2022). Regarding research on body-shaming in audiovisual media, it primarily focuses on television media (excluding fiction films) (Hájek et al., 2021). Regarding studies on the film *Sekawan Limo*, to date, as far as the review has been done, it seems that there has been no research examining body-shaming in comedy film jokes, where the filmmaker positions the audience as the party that laughs at the characters in the film, especially in *Sekawan Limo*.

A critical analysis of the normalization of body-shaming in media, such as that conducted in *Sekawan Limo*, is crucial because films serve not only as entertainment but also as reflections and constructs of social values. When humor that portrays physicality is accepted and repeated, it contributes to cultural hegemony, unwittingly encouraging audiences to assume that non-ideal bodies are legitimate targets for humiliation, thus reinforcing existing beauty standards and systemic discrimination in society. Therefore, this research is crucial in filling the gap in the literature focused on critical analysis of the normalization of body-shaming in Indonesian films and in sparking necessary ethical reflection on the media's role in reproducing social norms and the responsibility to create more inclusive content.

The study moves beyond descriptive analysis to critically deconstruct the mechanics of body-shaming in *Sekawan Limo* (2024). This research addresses the following problems: (1) how body-shaming is narrated as a joke in *Sekawan Limo* (2024) and (2) how *Sekawan Limo* (2024) is trying to legitimize this body-shaming as a form of bonding among friends. This research aims to expose the subtle normalization of physical discrimination in contemporary cinema and challenge the comedic conventions that perpetuate stigma.

## 2. Method

### 2.1. Research Approach

This research employs a qualitative method using a critical paradigm approach. Qualitative research involves collecting and interpreting data, making the researcher an integral part of the research process and the data provided (Strauss & Corbin, 2017; Sugiyono, 2016). Rather than a general narrative study, this research adopts explicitly a problem-driven content analysis design to deconstruct the narrative discourse within the film. The critical paradigm is chosen because this study aims not merely to describe the humor but to critique the power structures embedded in the jokes and to spark awareness regarding social change (Salim, 2001). This paradigm guides the researcher to analyze how *Sekawan Limo* normalizes body-shaming through cinematic conventions.

### 2.2. Data Collection Method

Data collection was conducted using a purposive sampling technique to identify specific units of analysis that align with the research problem, and the data consists of scenes (especially dialogue, since verbal humor is very prevalent in this film) in *Sekawan Limo*. Following Krippendorff (2018)A problem-driven content analysis framework, the main steps that can be applied for this research are: 1) formulating research questions, 2) identifying data, 3) coding the displayed patterns, 4) analyzing the coded patterns to answer the previous research questions, and 5) formulating conclusions. The researcher selected scenes based on specific inclusion criteria: 1) the presence of verbal discourse containing physical mockery (body-shaming), 2) the use of visual cues that highlight physical features for comedic effect, and 3) narrative contexts where the superiority theory of humor is operational.

### 2.3. Data Analysis Method

Qualitative research is prone to bias. To ensure validity and address the potential of researcher bias, this study relies on the rigors of the qualitative process, where the researcher's interpretation is grounded strictly in the data and theoretical framework (Creswell, 1998). The problem-driven analysis logic ensures that the analysis remains focused on the specific issue of body-shaming rather than general film aesthetics.

**Table 1.** Research Method Flow

Research Stage	Description
Research questions formulation	Research questions are formulated after watching the original material and finding the prevalent theme in the movie's humor.
Research approach	Using a qualitative research approach to understand cultural contexts and character motivations in the film
Data collection method	Purposive sampling technique to identify specific units of analysis that align with the research problem
Data identification	The data consists of any body-shaming humor in <i>Sekawan Limo</i> (2024)
Patterns coding	After the data is collected, they're coded by the types of jokes used against a character in the film.
Data analysis	The patterns are analyzed to see the context behind the humor (such as character dynamics and movie plotlines) and the impact of body-shaming humor in film.
Conclusions formulation	Conclusions are drawn from the collected data and the analysis

### 3. Results

Body-shaming in the film *Sekawan Limo* (2024) is portrayed as a joke through various comments and interactions between characters, where Juna (played by Benedictus Siregar) is the target. These jokes are often demeaning to Juna's physical appearance, but are delivered in the context of jokes and humor between friends, or elicit laughter from other characters. This study identified several ways in which body-shaming is narrated, including comparisons with unattractive characters and creatures, comments or direct reactions about the face and overall appearance, and remarks that offend characters or habits associated with physicality.

### 3.1 Comparison with ugly characters and creatures

Body-shaming, as well as a comparison model featuring ugly characters and creatures, is evident in the dialogue in two scenes (Table 2). When Juna first appears, Dicky asks if Juna's name comes from Arjuna (the most handsome Pandawa character). Still, Bagas immediately replies by saying that Juna looks more like Rahwana while laughing. Rahwana is an antagonist in the Ramayana, often depicted with a frightening appearance. Dicky then suggests that Juna looks more like Hanoman, and Juna himself admits that he is "*Jan e Buto Cakil* (actually I'm Buto Cakil)". Buto Cakil is a giant character in wayang, and Juna also labels himself with this term as a form of joke. Another scene shows Andrew again mentioning Rahwana when asked what wayang name is suitable for Juna.

**Table 2.** Scenes with comparative dialogue with ugly characters and creatures

No	Timecode	Screenshots	Translated Dialog
1	00:11:23		<p>Dicky : Bukan e Arjuna iku Pandawa sing paling ngganteng?</p> <p>Bagas : <b>Iki lebih mirip Rahwana (tertawa).</b></p> <p>Dicky : Ngawur cuk. <b>Gas, lebih kayak Hanoman.</b></p> <p>Juna : Ssst, Mas.</p> <p>Dicky : Waduh.</p> <p>Juna : <b>Aku ki jan e Buto Cakil.</b></p>

#### *English Translation*

Dicky: Isn't Arjuna  
the most handsome  
Pandawa?

Bagas: **He looks more  
like Rahwana  
(laughs).**

No	Timecode	Screenshots	Translated Dialog
2	00:28:10		<p>Dicky: That's nonsense. Gas, more like Hanoman.</p> <p>Juna: Shhh, bro.</p> <p>Dicky: Oh dear. Gas, <b>more like Hanoman.</b></p> <p>Juna: <b>I'm Buto Cakil</b></p> <p>Bagas: Ayo sopo, jeneng wayang?</p> <p>Andrew: <b>Rahwana.</b></p> <p><i>English Translation</i></p> <p>Bagas: Guess the name of a wayang character?</p> <p>Andrew: <b>Rahwana.</b></p>

The findings of two scenes with comparative joke dialogues involving characters and ugly creatures show that four of the five main characters (Dicky, Bagas, Andrew, and Juna himself) participate in the jokes. A total of three names are compared to Juna: Rahwana, Hanoman, and Buto Cakil.

### *3.2 Direct comments or reactions regarding the face and general appearance*

A review of the film has identified seven body-shaming jokes, which involve comments or direct reactions to Juna's face and general appearance. One example is when Dicky sarcastically remarks that if Andrew is not fit to be a busker with his face, then he suggests that Juna's face is suitable for busking, which is a derogatory joke. When Juna demonstrates a kiss, Dicky pretends to vomit and immediately mocks "*Elek kon, Cuk*" (You're ugly, Dude), which is delivered as a comedic reaction to Juna's actions. Other people's reactions are also joked about, as seen when the meatball vendor appears frightened by Juna's face, and Bagas admits that he felt the same way when he first met Juna. These scenes demonstrate that Juna's appearance is generally perceived as intimidating or unattractive and are used for laughter.

A scene from the podcast session shows Deri zooming in on a photo of Juna on a projector and stating, "*Fix Juna. Raine eleke demit e iki pasti*" (Well, look. It's Juna. He looks horrid; he must be the demon). This comment explicitly compares Juna's "ugly" appearance to that of a demon. Juna has several times acknowledged and labeled himself as the ugliest of the group, such as when he says, "*Aku demit e. Kan ing kene sing paling elek aku*" (I'm the demon. I'm the ugliest here). There's also a joke about Juna's nose, with Dicky asking, "*Kok mirip mbangir-mbangir e karo hidungmu?*" (How come the pointy shape is similar to your nose?), implying a derogatory comparison. Dicky also jokes to a crying Juna, saying that he looks like a witchcraft doll. This joke was met with laughter from everyone, indicating that the comment about Juna's appearance was considered amusing.

**Table 3.** Scenes with direct commentary or reaction dialogue about faces and general appearance

No	Timecode	Screenshots	Dialogue Section
1	00:10:42		<p>Juna : Permisi, Mas. (<i>Dicky, Lenni, and Bagas berteriak ketakutan melihat Juna</i>)</p> <p><b>English Translation</b> Juna: Excuse me, Mas. (<i>Dicky, Lenni, and Bagas scream in fear when they see Juna</i>)</p>
2	00:19:38		<p>Dicky : (<i>melihat Andrew</i>) Mosok rai koyo ngene munggah gunung arep ngamen, ora pantes.</p>

No	Timecode	Screenshots	Dialogue Section
3	00:26:37		<p><b>Dicky : (melihat Juna) Nah, nek raimu pantes.</b></p> <p><i>English Translation</i>  <b>Dicky: (looking at Andrew)</b> How can someone with a face like this climb the mountain to busk? It doesn't suit him.</p> <p><b>Dicky: (looking at Juna) Well, your look is just fit.</b></p> <p><i>(Dicky pura-pura muntah)</i></p> <p><b>Juna : Walah, Dick</b>  <b>Dicky: Elek kon, Cuk</b></p>
4	00:39:40		<p><i>English Translation</i>  <i>(Dicky pretends to vomit)</i></p> <p><b>Juna: Oh no, Dick</b>  <b>Dicky: You're ugly, Dude</b></p> <p><i>(Tukang bakso ketakutan melihat wajah Juna)</i></p> <p><b>Bagas: Aku yo ngono, aku yo ngono. Aku ndek ingi pas pertama kali ketemu mas Juna.</b></p>

*English Translation*

No	Timecode	Screenshots	Dialogue Section
5	01:10:30		<p><i>(The meatball seller was frightened when he saw Juna's face)</i></p> <p>Bagas: I experienced the same thing.</p> <p><b>The same thing happened to me when I met Mas Juna yesterday.</b></p> <p><i>(Foto Juna terpampang di proyektor)</i></p> <p>Deri : Nah, ndelok en. Fix Juna. Raine elek e, demit e iki pasti.</p>
6	01:14:38		<p><i>English Translation</i></p> <p>(Juna's photo is displayed on the projector)</p> <p>Deri: Well, look. It's <b>Juna. He looks horrid; he must be the demon.</b></p> <p>Juna : Yo ra ngerti. Iso wae nggon pendaki lain.</p> <p>Dicky : <b>Kok mirip iku mbangir- mbangir e karo awakmu?</b></p>

*English Translation*

Juna: How do I know? It could have belonged to another climber.

No	Timecode	Screenshots	Dialogue Section
7	01:41:44		<p>Dicky: How come the pointy shape is similar to your nose?</p> <p>Dicky: <b>Raimu putih, nangis, eling boneka santet aku.</b></p> <p>Juna: Asu. (<i>Semua tertawa</i>)</p> <p><i>English Translation</i></p> <p>Dicky: <b>Your face is white and crying; it reminds me of a witchcraft doll.</b></p> <p>Juna: F*ck you. (<i>Everyone laughs</i>)</p>

Ten scenes featuring jokes in the form of direct comments or reactions about faces and general appearances feature five characters directly participating. These four characters are Bagus, Dicky, Juna, and Deri. However, Dicky dominates this type of joke scene significantly, playing an active role in five of the ten scenes.

### *3.3 Comments that allude to character or habits associated with physical appearance*

There are four instances of body-shaming, in the form of offensive comments about characters or habits related to physicality, found throughout the film. Dicky calls Juna *walang sangit* (rice bug) when asking if Juna is sure he knows the way. This nickname is demeaning to Juna, but delivered in a joking manner. Dicky also jokes about Juna wanting to get more food by saying that Juna is already big, so he shouldn't eat more, which is a dig at Juna's body size. Another comment by Dicky that directly links Juna's words to his appearance: "*Bosok omonganmu koyo raimu*" (Your words are as rotten as your face) is an explicit form of body-shaming.

**Table 4.** Scenes with commentary dialog alluding to characters or habits associated with physicality

No	Timecode	Screenshots	Dialog Section
1	01:04:03		Dicky : ( <i>kepada Juna</i> ) Heh, walang sangit. Kon yakin weruh dalan e?
2	01:22:47		<b><i>English Translation</i></b> Dicky: ( <i>to Juna</i> ) Hey, rice bug. Are you sure you know the way? ( <i>Juna mengambil makanan lagi</i> ) Dicky : ( <i>menepis tangan Juna</i> ) <b>Awakmu wis gede. Gak usah ambah maneh</b>
3	01:23:24		<b><i>English Translation</i></b> ( <i>Juna takes more food</i> ) Dicky: ( <i>slaps Juna's hand away</i> ) <b>You're already big. No need to eat more, man.</b> Bagas : Salah sijine awak dewe iki demit! ( <i>Dicky melirik Juna</i> ) Juna : Iyo iyo. Aku demit e. <b>Kan ing kene sing paling elek aku.</b>
			<b><i>English Translation</i></b> Bagas: One of us is a demon! ( <i>Dicky glances at Juna</i> )

4 01:24:15



Juna: Okay, okay. I'm the demon. **I'm the ugliest one here.**

Bagas : Mas Juna!

Kok iso Mas Juna

omongane koyo iku?

Tak kiro sampeyan

wong e apikan,

ternyata lambene

lamis koyo ngono kae.

Dicky : **Bosok**

**omonganmu koyo**

**raimu.**

#### *English Translation*

Bagas: Mas Juna!

Why do you say that?

I thought your heart

was good, but it turns

out you've only been

acting good all this

time.

Dicky: **Your mouth is**

**as rotten as your face.**

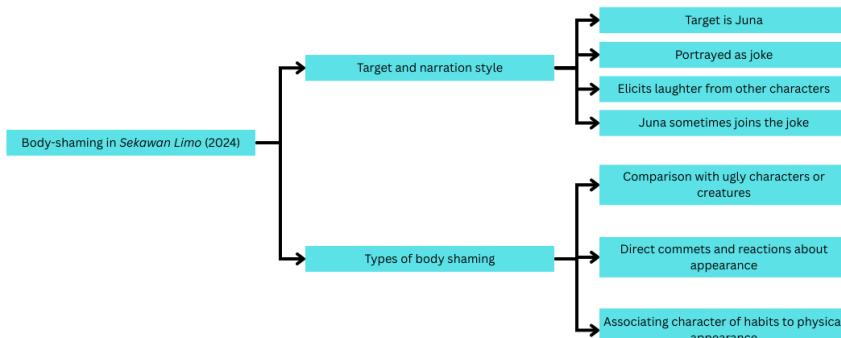
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There's something different about the scenes where the dialogue and comments touch on characters or habits related to physicality. In other types of scenes, several characters engage in derogatory actions or utter derogatory remarks toward Juna. In these four scenes, only Dicky does so (except for number 2, where Juna chimes in).

Overall, body-shaming is narrated as a joke in this film through the use of derogatory nicknames, comparisons to things considered bad or ugly, direct comments about physical appearance, and humorous reactions from other characters, all of which serve to create humor in the dialogue between the characters. Juna even joins in on the jokes at times, but the target is always him.

#### 4. Discussion

There are three types of dialogue forms in derogatory scenes (especially towards the character Juna) in *Sekawan Limo* (2024), including comparisons with ugly characters and creatures, comments or direct reactions regarding the face and general appearance, and comments that allude to characters or habits associated with physical appearance. These three types of dialogue are characterized as ridicule, specifically humor in the form of mockery and belittling a person or group of people. Ridicule can be categorized by its function, namely as criticism (usually in the form of satire) and as mockery towards someone to entertain the audience (Lesmana, 2017). The ridicule found in *Sekawan Limo* (2024) takes the form of mockery directed at Juna's physical appearance.



**Figure 1.** Diagram of research findings

The specific dialogue patterns in this film operationalize the superiority theory of humor. Unlike incongruity theory, which relies on the unexpected circumstances that humans encounter, or relief theory, which manages a mechanism for relief through humor (Canestrari & Bianchi, 2013; Krikmann, 2006) The humor here is constructed strictly on the premise of the degradation of a target. By analyzing the dialogue patterns, it becomes evident that the film utilizes body-shaming to consolidate the group's dominance over the individual deemed physically deviant.

In Table 2 (Section 3.1), two dialogues in the scene compare Juna with ugly characters and creatures. In one scene, Juna's name (Arjuna) is considered not suitable for his physical appearance, which becomes the point of the joke. These dialogues relate to the degradation ceremony as a process of transforming an individual's

identity from one of higher status to one of lower status, thereby rendering the individual less identifiable as part of a group (Garfinkel, 1956). The degradation ceremony process is closely related to the theory of superiority in humor (Chong et al., 2006), as someone who is reduced to a mere object of humor, setting aside their position as a human being. A person's name not only serves as an individual's legal identifier but is also an integral part of their social identity (Finch, 2008). Juna's name is degraded with insulting comparisons such as Rahwana or Hanoman. By repeatedly labeling him with non-human creatures, the film creates a narrative environment where Juna is less identifiable as a peer and more as a caricature, legitimizing the group's collective hostility disguised as humor.

The second form, which is a direct comment or reaction about the face and general appearance, is the form that appears most frequently in the film. Juna is referred to with labels such as *elek* (ugly) and *ireng* (dark-skinned), and is even said to resemble a witchcraft doll (Table 3). When this form of joke is delivered, there is a finding where other characters laugh along (see number 7, Table 2). The laughter shared by the other characters functions as a tool to maintain social hierarchy (Wilkins & Eisenbraun, 2009). The group's laughter signals that, within the film's logic, physical ugliness is treated as a deviation that deserves ridicule rather than empathy. The audience is invited to join in this laughing scene, thereby validating the superiority of the regular characters over the abnormal ones by placing the audience in the position of the dominant group.

The third form of scene that showcases superiority in the film *Sekawan Limo* (2024) is through dialogue that alludes to characters or habits associated with physicality. A finding in this analysis is the paradoxical position of the character Dicky. Narratively, Dicky is flawed. He's portrayed as a gambler, drunkard, and debtor, which are traits that traditionally place a character at the bottom of the moral hierarchy. However, the film grants Dicky the agency to serve as the primary aggressor in mocking Juna. This dynamic reveals a disturbing social implication: how physical appearance can supplant moral character in establishing social dominance. In the concept of ridicule, discrimination against people who are not accepted in a group tends to be considered "normal" (Janes & Olson, 2010), which

is presented in *Sekawan Limo* in the way a socially deviant character like Dicky can claim superiority and group acceptance as long as there is a physically 'inferior' target like Juna to exclude.

However, the normalization of these jokes extends beyond the screen, reflecting a broader cultural hegemony regarding body standards. Hegemony is not merely political dominance (Antoniades, 2018), but also the complex permeation of power into everyday social practices (Smith, 2007). Hegemony plays a role in social relations, including everyday social practices.

Hegemony is achieved not only through violence. In this film, physically degrading jokes make the audience accustomed to laughing at certain bodies. By framing these insults as punchlines and jokes, the film constructs a 'common sense.' (Purcell & Brook, 2022), where laughing at non-ideal bodies is an accepted form of social bonding. This condition fosters a hegemonic culture in which the audience is unconsciously coerced into accepting that physical flaws are valid targets for humiliation, through consent manipulated by hegemony (Osman, 2025). Laughter responses in reaction to jokes also form a social hierarchy to show dominance (Wood & Niedenthal, 2018), determining who can be the subject of laughter and who is the object.

The film industry reinforces the dominance of the majority culture. Filmmakers consider views that are commonly held and accepted by society (Molina-Guzmán, 2018), including humor based on body-shaming. Audiences ultimately accept this pattern of domination unconsciously; this is what Gramsci referred to as cultural hegemony (Lears, 1985). The humor inserted into films watched by the wider public can influence (in this context, strengthen) views in social life, ensuring that the social hierarchy based on physical appearance remains unchallenged in the public's views.

## 5. Conclusion

This study concludes that body-shaming in *Sekawan Limo* (2024) functions not merely as comic relief but as a structural narrative device that operationalizes the superiority theory of humor. Through the analysis of dialogue and narrative, this research identifies that the film systematically degrades the character Juna

through three specific mechanisms: comparisons to mythological monstrosities, direct comments about appearance, and comments that link physicality to the character. These findings answer the research problem by demonstrating that the film narratively constructs a degradation ceremony, where the subject's identity is stripped away and replaced with a caricature defined solely by physical 'ugliness', and how this film uses friendship themes to normalize harsh mockery as a joke. The degrading of Juna's name to an insulting comparison further emphasizes how his social identity is degraded through humor throughout the film.

The critical reading of the text uncovered several vital points. First, Juna's participation in some of the jokes does not equate to full consent, but rather reflects the stigma. Second, the dominance of one character (Dicky) indicates that the perpetrator is positioned as the norm, while the victim's identity is demeaned. Third, the horror-comedy genre allows for rapid tonal shifts between feelings of fear and laughter, which *Sekawan Limo* (2024) exploits to normalize body mockery within an entertaining framework, without offering adequate reflection. This form of shift is evident in the joke about Juna as a demon, which serves both as humor and a conflict for the horror aspect of the film.

Normalizing body-shaming in films can contribute to cultural hegemony. By presenting body-shaming jokes as normal and funny, films shape the general perception that non-ideal bodies are acceptable subjects to be ridiculed. Film helps to reinforce views already prevalent in society, and audiences subconsciously accept this pattern of domination. The fact demonstrates that comedy films serve not only as entertainment but also as a reflection of social values.

This research contributes to filling the gap in the literature regarding body representation in media, specifically by analyzing the normalization of body-shaming in Indonesian comedy films, with the case study of *Sekawan Limo* (2024). The results of this study trigger the need for reflection on the role of media, particularly films, in reproducing prevailing social norms. This research can lead to a broader discussion about the ethics of film production and the responsibility to create more inclusive representations.

Researching this phenomenon makes significant contributions to both academic literature and media practice. Academically, it fills a gap in the literature regarding body representation in media by analyzing the normalization of body-shaming in the context of Indonesian comedy films. Using critical discourse analysis and the specific case of *Sekawan Limo* (2024), this study successfully operationalizes the theory of humorous superiority and the concept of degradation as a framework to explain the mechanisms of discriminatory comedy. This contribution offers a deeper understanding of how the horror-comedy genre is utilized to reinforce cultural hegemony regarding body standards. Therefore, this research lays the groundwork for ethical reflection on filmmakers' responsibility to produce more empathetic content.

This research acknowledges several methodological limitations. First, as a single-case study focused on *Sekawan Limo* (2024), the findings cannot be generalized to represent the entire landscape of Indonesian comedy cinema. Second, this study relies on textual analysis; it captures the preferred reading constructed by the text but does not account for how actual audiences interpret or negotiate these meanings. Claims regarding the direct psychological impact on viewers or the film's ability to change societal behavior remain outside the scope of this research and would require empirical verification.

Future research is recommended to address these gaps. Subsequent studies should employ audience reception analysis to empirically measure how viewers from different demographics interpret body-shaming humor, to see if they accept the hegemonic reading. Additionally, a comparative analysis between Indonesian horror-comedy films and those from other cultural contexts could answer whether this reliance on physical degradation is a specific local trope or a universal pattern. By shifting focus from textual critique to audience engagement, further research can better understand the actual sociological implications of body-shaming humor.

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