

## The Art of Laughter: Exploring Humor in *Warkop DKI Reborn*

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### ABSTRACT

The art of humor often leaves a lasting impression, especially when it connects to joyful memories. Nostalgia refers to a longing for the past, often tied to moments of laughter and happiness. This study analyzes *Warkop DKI Reborn: Jangkrik Boss Part 1* as a modern reflection of nostalgia for the original *Warkop DKI* films, focusing on the humor that defined the series. The study also examines YouTube comments to understand how audiences perceive the film's humor. A qualitative approach is used, with data from *Warkop DKI - Chips* (1982) Full Movie on the @LetsuGauki YouTube channel and *WARKOP DKI Reborn | Jangkrik Boss Part 1 | Kalau Mau Dosa Sekalian Banyak*, uploaded by Falcon YouTube. The analysis draws on the theories of *Nostalgia for the Present* from Salmose (2019), *Mise en Scene* from Manon de Reeper (2016), and *Media Studies* from Ott (2014). The findings indicate that the characters, costumes, humor, and settings in both the original and reborn films evoke a deep sense of nostalgia among Indonesians, demonstrating how the art of humor continues to bridge generations and maintain cultural relevance.

**Keywords:** Humor, *Mise en Scene*, Movie, Nostalgia, YouTube



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## 1. Introduction

Helitzer and Shatz (2005) contend that humor functions as criticism masked in amusement, often aimed at a specific target. They argue that choosing the right target is not only important but may be the most critical element in crafting commercially successful humor. According to their MAP theory—Material, Audience, and Performer—the effectiveness of humor relies on aligning the content with the performer's persona and the audience's expectations and interests (p. 37).

In this light, the author acknowledges that humor can emerge through various mediums, including films, stand-up comedy, and traditional theatrical forms such as *ludruk* and *ketoprak*, which are integral to Indonesian cultural expression. Upon closer examination, the author observes that numerous Indonesian films and television programs incorporate humor, one notable example being *Warkop DKI*, a classic comedy film series. Its enduring popularity eventually inspired director Anggy Umbara to reimagine the concept in *Warkop DKI Reborn: Jangkrik Boss Part 1*, which serves as the primary focus of this study.

According to Ensiklopedia Dunia (2023), *Reborn Warkop DKI: Jangkrik Boss!* Falcon Pictures produced the 2016 Indonesian comedy film Part 1, which Anggy Umbara directed. The movie forms a remake of the *Warkop DKI* series. The film was released in theaters throughout Indonesia on September 8, 2016. Through its entirety, the film had amassed a cumulative viewership of 6,858,616 individuals. This film tells about Indro (Tora Sudiro), Dono (Abimana Aryasatya), and Kasino (Vino Bastian) who are employed as security officers within the CHIIPS (Cara Hebat Ikut Ikutan Pelayanan Sosial) agency. Their responsibility is to assist in maintaining community stability and safety. Notwithstanding this, their capricious and objectionable conduct perpetually provokes their superior, Mr. Boss (Ence Bagus), to a point where they narrowly evade the peril of termination (Ensiklopedia Dunia, 2023).

Given that all three individuals possess the worst record, Mr. Boss enlists the assistance of Sophie (Hannah Al Rashid), a CHIIPS fellow based in Paris. Arie Kriting, a pickpocket, is not apprehended during their inaugural surveillance, which also results in the destruction of the shop next door and a fire at a painting exhibition. The three are arrested and brought before the court, where they are ordered to pay an 8 billion rupiah fine or face imprisonment (Ensiklopedia Dunia, 2023).

Anxious for cash, Dono, Kasino, and Indro borrow money from Dono's relative, Pak Slamet (Tarzan). Their scheme is thwarted when they discover that the suitcase Pak Slamet handed them contains counterfeit currency. As a result, they are nearly assaulted by the locals, who suspect they are distributing counterfeit currency. Indro, under stress, becomes enraged at the Indro Warkop, an Indro from another time who exists only in his mind. In pity for the three of them, Sophie extends an invitation to a celebration. However, they happen upon an individual (Bene Dion) being struck by an enigmatic vehicle en route. They then transport the individual to the hospital, where, as he lies dying, he presents the three of them with a book that contains a treasure map. Dono, Kasino, and Indro ultimately consent to the map and resolve to locate the treasure to remit the sanction of \$8 billion (Ensiklopedia Dunia, 2023).

They travel to Malaysia using the code on the map and sell what they have with Sophie's assistance. Upon arrival at the Malaysian airport, they discover that the luggage containing the treasure book has been substituted. After separating in an attempt to locate the bag, Kasino discovers on the airport's CCTV screen that their bag has been exchanged for the one of Nur Fazura, a woman dressed in a red garment. Following a taxi pursuit to Chinatown, they were unable to locate the woman due to the prevalence of women wearing red attire in that area. Indro from the Future extends a farewell salutation to the audience as the film concludes, setting the stage for the sequel Warkop DKI Reborn: Jangkrik Boss! Part 2 (Ensiklopedia Dunia, 2023).

In this context, the author views that Indonesian people cannot be separated by humor. This film, Warkop DKI Reborn: Jangkrik Boss! Part 1, which features humor, is the primary reason Indonesians are nostalgic for the previous film, Warkop DKI. As a result, the author contends that Warkop DKI Reborn: Jangkrik Boss! Part 1 evokes a sense of nostalgia, as evidenced by the humorous material, the characters, and the setting.

To analyze how Warkop DKI Reborn: Jangkrik Boss! Part 1 shows the nostalgia in the characters, setting, and humorous contents, the author utilizes the theory of Nostalgia for the present from Salmose (2019), the theory of movie elements, *Mise en Scene* from Manon de Reeper (2016), and Critical Media Studies from Ott (2014).

The theory of Nostalgia for the present from Salmose (2019) indicates that current society has its sights on the present and future, with a complex and ever-changing world that appears to be disconnected from the past. The numerous tomorrows will be inherent in each emerging innovation, good, and electronically transmitted experience that distances us from a communal past (Salmose, 2019) (p.1). Salmose (2019) argues that nostalgia, subsequently, comes to represent a distinct mode with significant possibilities for comprehending how today is affected by the prior, individually as well as collectively. He argues that it also plays a significant role in our everyday experiences, whether it is private or influenced by outside and contextual variables. Vintage stores, regional goods, national states, xenophobia, groups, advancements in technology, migration, and the climate crisis all have an impact on a sense of nostalgia. He believes that examining the impact of nostalgia in everyday life in fields such as politics, equal treatment, history, psychology, sociology, art, and philosophy might help us understand the complicated stream of feelings and temporalities that characterize contemporary times. In addition, he states that nostalgia studies have grown in popularity across several fields, including art, history, literature, design, film, media outlets, communication, intermedial studies, psychology, sociology, neurology, and imperial and postcolonial research (Salmose, 2019) (p.1).

Another point of view is taken from (Bradbury, 2012). Bradbury (2012) views nostalgia is typically described as the intense feeling of a dwelling that has been lost, accompanied by a strong desire to go back (p.3). Meanwhile, Sedikides, et.al. (2004) argue that nostalgia is a widespread phenomenon that universally affects individuals despite age, race, socioeconomic status, ethnic background, or other kinds of associations. They view that it is an emotion that is meaningful to one and involves recalling previous events, especially those that were significant but have since passed. Despite its bittersweet nature, nostalgia is primarily beneficial. In addition, they think it is commonly elicited by distressing stimulation, such as the passing of a family member, medical conditions, the breakdown of a marriage, or a decrease in revenue. Alternatively, they argue that it can be a purposeful reaction to an unsettling emotional condition, such as feelings of sorrow, isolation, nervousness, or estrangement. However, they also view that it is worth noting that fortunate events, such as old images, words, or CDs, may also induce feelings of reminiscence. They believe that one crucial aspect is that nostalgia, as a reservoir of happy emotions, can protect against external threats or unpleasant ideas. They highlight that the purpose of nostalgia is threefold: to improve oneself, to connect with the societal perspective, and to cultivate lasting connections. They also emphasize that the achievement of any or all of

these roles has a significant role in fostering beneficial emotions and cultivating a sense of calmness, affection, and safety (p. 210).

The second theory that the author utilized in this study is *Mise en Scene* from Manon de Reeper (2016). *Mise en scène* refers to the director's conception of the scene and the film. The author influences the audience's understanding by choosing what is displayed within the confines of the screen (Reeper, 2016). Furthermore, Reeper (2016) emphasized that it aids in studying and interpreting a scene. We must analyze who and what is present and their relative places; we must also consider makeup, expressions, costume, setting, look, props, sounds, and lighting. Numerous factors might be considered when analyzing the picture. It consists of editing, a camera, and lighting. *Mise en scène* can almost as effectively convey meaning to the audience as conversation and story. It is essential to media and film studies analysis because it explains how to locate significant visual codes and how some may have used them to create meaning (Insider, 2020).

The last theory that the author applied in this study is Critical Media Studies from Ott (2014). Critical Media Studies explores how communication and media technologies intersect with public thinking and social relations. It examines how people use technologies to make the world more equitable (Critical Media Studies, n.d.). Ott argued that Critical Media Studies is concerned with the practical and political consequences (Ott, 2014). He stated that the primary objective of critical studies is to determine whose interests are served by the media and how those interests contribute to dominance, exploitation, and asymmetrical power relations. He also thought that it focuses on how audiences interpret, negotiate, and use media to construct meanings, pleasures, and identities (p. 18).

In previous studies, Erfianto, Haryanti, & Sutopo (2018) conducted research that aims to categorize the maxims that the characters in *Warkop DKI Reborn: Jangkrik Boss Part 1* disregard to generate humor, delineate and elucidate the types of humor generated through maxims flouting, and explicate the purposes of humor. The results demonstrate that the film fulfills each of the functions associated with humor, including social leadership, decommitment, the process of mediation, and defunctionalization. Then, Kusuma & Suksmawati (2017) examined the promotional material featured in the movie's official teaser, initial music video, and behind-the-scenes clip for *Warkop DKI Reborn: Jangkrik Boss Part 1* by applying qualitative methods. The last research sample is taken from Elsha (2020), who examines the issue of commercialization of female eroticism within the Indonesian film sector, particularly in the *Warkop DKI* series. These films have generated earnings since 1979 by altering humor, political and social critiques, and the portrayal of seductive women. The narratives, situations, and images emphasize female parts of the body and interactions between men and women that suggest sexual behavior, showcasing the industrialization of female sensuality. However, research shows that the inclusion of female filmmakers does not substantially decrease the use of female intimacy in these industries (Elsha, 2020). In contrast, this study focuses on how nostalgia is portrayed in *Warkop DKI Reborn: Jangkrik Boss Part 1* through the characters, settings, and stories. This nostalgic portrayal taps into collective memory and reinforces cultural identity, as noted by Elliott (2021), who argues that nostalgia in media plays a significant role in how audiences connect with their past and shape their present identity. Additionally, humor in the *Warkop DKI Reborn* series, as highlighted by Aziz & Widodo (2019), continues the tradition of using satire to critique social and political issues, further deepening the cultural resonance of the film. As Jafari & Hanif (2020) explain, nostalgia marketing is also a key strategy in appealing to audiences, making *Warkop DKI Reborn* a commercial success while also reconnecting audiences with the comedic essence of the original films.

## 2. Method

In this analysis, the author applies a qualitative approach by providing the data from literary sources *Warkop DKI - Chips* (1982) Full Movie from @LetsuGauki YouTube channel and *WARKOP DKI Reborn | Jangkrik Boss Part 1 | Kalau Mau Dosa Sekalian Banyak* uploaded by @Falcon YouTube channel. In this study, the author applies the theories of Nostalgia for the Present from Salmose (2019), *Mise en Scene* from Manon de Reeper (2016), and Media Studies from Ott (2014). There are several stages that the author did for the analysis. First, the author selected videos related to the focus of the study which focuses on the nostalgia for the present. Second, the author selected the scenes that refer to the settings, characters, and humor stories adapted from the theory of movie elements from Manon de Reeper. Next, the author analysis the scenes and comments from the selected videos by utilizing the theory of Nostalgia for the Present from Salmose (2019), *Mise en Scene* from Manon de Reeper, and Critical Media Studies from Ott. The last, the author concluded from the findings.

## 3. Result and Discussion

To analyze how the scenes, settings, stories, and characters show the nostalgia of *Warkop DKI*, the author took the observation from *Warkop DKI - Chips* (1982) Full Movie from @LetsuGauki YouTube channel and

WARKOP DKI Reborn | Jangkrik Boss Part 1 | Kalau Mau Dosa Sekalian Banyak uploaded by @Falcon YouTube channel.

The first analysis is taken from the video of WARKOP DKI Reborn | Jangkrik Boss Part 1 | Kalau Mau Dosa Sekalian Banyak uploaded by the Falcon YouTube channel. This video has 3.1M subscribers, 16K likes, and 545 comments. The scene is taken in minutes 3:36 (Figure 1).



**Figure 1.** Characters' appearances  
Source : (Falcon, 2021)

In Figure 1, the author points out that the scene from *WARKOP DKI Reborn: Jangkrik Boss Part 1* brings a strong feeling of nostalgia. This is shown through how closely the film tries to represent the original characters of Dono, Kasino, and Indro from the classic 1982 film *Warkop DKI CHiPS*. The movie doesn't just copy the old version—it brings it back to life in a way that feels familiar and funny to longtime fans.

The three main roles are played by Tora Sudiro as Indro, Abimana Aryasatya as Dono, and Vino G. Bastian as Kasino. Each actor is made up to look and act like the original characters. For example, Abimana Aryasatya is shown with an overbite and a pot belly, and even his hairstyle and facial expressions are made to match Dono. Vino G. Bastian also gets a full makeover to look like Kasino, while Tora Sudiro plays Indro, complete with his well-known Batak accent that fans will recognize right away.

Another part that brings back memories is the costume design. The characters wear PDH (Daily Service Uniforms) that include black shoes, gloves, belts, nameplates, headgear, and CHIIPS badges. These little details make the characters feel real and help remind the audience of the old Warkop DKI style. However, it is not just the look of the characters that makes it nostalgic. The film also brings back the same kind of humor that Warkop DKI was known for. The jokes are filled with silly actions, clever wordplay, and over-the-top situations that feel just like the old films. The filmmakers wanted the audience to laugh in the same way they used to.

The author believes that this film isn't just a remake, but a way to remember and celebrate the past. *WARKOP DKI Reborn* gives both older fans and new viewers a chance to enjoy something timeless. It brings back the feeling of fun and friendship that made Warkop DKI so special. In the end, this scene shows how the film tries to connect the past with the present. It doesn't just copy the original. It respects it and brings it to life again. Through the characters, costumes, and comedy, it reminds the audience of how Warkop DKI made them laugh, and why those memories still matter today.

Figure 2 below is the characters Dono, Kasino, Indro, and one of the women officers who worked in Chips Agency.



**Figure 2:** The nostalgia of characters Warkop DKI-Chips 1982  
Source : (Pudjiastuti, 2017)

In closer observation, figure 2 shows the characters in Warkop DKI-Chips 1982 wearing the Daily Service Clothes (PDH) and black daily service shoes. In their outfit, they also provided monograms, glasses, gloves, belts, nameplates, security bands, and headgear. Hence, it is clear that WARKOP DKI Reborn: Jangkrik Boss Part 1 is the form of nostalgia in the former movie entitled Warkop DKI-Chips 1982. Falcon Pictures Production attempts to construct the same ideas of Chips agency through the characters and costumes that are as same as the former one. Aside from that, they also hung their black glasses in their pockets to give meaning that they were different and cool officers. The author also believes that the sense of nostalgia does not only come from the characters but also the costumes or appearances. Another similarity that the author found is the story especially the agency's name, CHIIPS (*Cara Hebat Ikut Ikutan Pelayanan Sosial*) in WARKOP DKI Reborn: Jangkrik Boss Part 1 while Warkop DKI named the agency CHIPS (*Cara Hebat Ikut Penanggulangan Masalah Sosial*). According to Almughni (2022), as a social service organization, CHIPS (*Cara Hebat Ikut Penanggulangan Masalah Sosial*) counts Kasino, Dono, and Indro among its members. Om Junet is the name of their boss or commander. Unfortunately, the three members have made it a practice to virtually always experience misfortune in their jobs. The addition of Lita and a wadam (transgender) further reinforced this trend. It came to light that Om Junet was a masher. The reason is that Kasino discovered his boss's infidelity once. The CHIPS organization subsequently descended into anarchy and was subsequently dismantled. While Kasino, Dono, and Indro were still jobless, they went to Lita's house on purpose because she claimed it was her birthday. Lita was celebrating her marriage to Om Junet, not her birthday (Almughni, 2022).

It can be interpreted that WARKOP DKI Reborn: Jangkrik Boss Part 1 is more than just a modern adaptation. The author views that it is a clear representation of nostalgia rooted in Indonesia's comedic history. The film revives the spirit of the original Warkop DKI by carefully reconstructing its iconic characters, style, and humor. This revival resonates deeply with audiences, not only because of the familiar visuals and jokes but also because it reconnects them with memories from a beloved era of Indonesian cinema.

The author strongly highlights that humor is an essential part of Indonesian culture. It goes beyond entertainment; it reflects everyday life, social interaction, and the ability to find joy even in difficult times. WARKOP DKI Reborn captures that essence, offering a type of comedy that feels authentic and close to the hearts of many Indonesians. The film's success shows that the audience is not only entertained but emotionally attached to the legacy of Warkop DKI. It fulfills a cultural and psychological need to relive the lightness, warmth, and simplicity of the past. Through its storytelling, performances, and comedic rhythm, WARKOP DKI Reborn proves that the laughter once shared with Dono, Kasino, and Indro still holds meaning today.

The following observation is taken in the same video entitled WARKOP DKI Reborn: Jangkrik Boss Part 1 in minutes 3:39 to 3: 57 (Figure 3).



**Figure 3.** Oplet as a symbol of nostalgia  
Source : (Falcon, 2021)

In Figure 3, a strong sense of nostalgia is evoked through the dialogue between Dono and Kasino. Dono says, “Malah parkir di situ. Ngerusak pemandangan aja. Hey! Ngapain di sini?” (Why are you parking here? You distract the view. Hey! Why are you here?), followed by Kasino's reply: “*Pelan-pelan, Don. Ini oplet zaman rikiplik. Kalo sampai rontok, kagak bisa lu rakit lagi. Tuh liat. Dongkraknya aja dongkrak antik. Jalan lu.*” (Chill, Don. This *oplet* is antique. If it breaks down, you won't be able to fix it. Look, even the jack is ancient. Keep walking.) This playful exchange, filled with humor, directly references the *oplet*, an old-fashioned public vehicle, which acts as a cultural symbol tied to a specific time in Indonesia's history.

The use of the word “*oplet*” is not coincidental—it is a deliberate choice that reawakens memories of the past, especially for audiences who lived through the era when such vehicles were a common sight. According



to Ott (2014), Critical Media Studies explores how media constructs meaning, pleasures, and identities. In this context, the *oplet* becomes more than just an object—it serves as a symbol of the old days, representing a familiar element of everyday life that once shaped urban culture in Indonesia.

Through this scene, WARKOP DKI Reborn: Jangkrik Boss Part 1 does more than just entertain. It taps into the audience's collective memory, reminding them of a simpler time, often associated with childhood, community, and traditional humor. The comedic tone, combined with culturally rich references, creates a meaningful emotional connection with viewers. This shows how the film carefully balances entertainment with cultural reflection, inviting the audience to laugh while also remembering the past. Therefore, the mention of the *oplet*—along with the banter between Dono and Kasino—not only mirrors the style and script of the original Warkop DKI films but also constructs a deeper nostalgic experience. It appeals to the psychological comfort found in revisiting familiar cultural icons, making nostalgia not just a theme, but a powerful emotional bridge between the past and the present.

In a closer context, Oplet is a small passenger car that has been around in Indonesia since the 1950s (Adryamarthanino & Nailufar, 2021). It was one of Indonesia's most popular types of land transportation during the 1960s and 1970s. Oplet's emergence was driven by colonial society's transport needs in large towns such as Batavia. Since the 1920s, the number of cars in Batavia has grown. As a result, the demand for public transport among city residents has soared. City dwellers gradually shifted from animal-powered public transport to engine-powered public transport. Then, in 1935, a sort of passenger car transportation called *autolettes* emerged, which the Betawi people called Oplet. Oplet cars began running in cities like Batavia, Malang, and Surabaya (Adryamarthanino & Nailufar, 2021). Then, they also argue that in the 1960s and 1970s, it became Jakarta's most popular form of public transport. Its routes included Jatinegara Station, Matraman Raya, Salemba Raya, Senen, Pasar Baru, and Harmoni. However, as time passed, the Oplet in Jakarta grew old and needed to be decommissioned. Finally, DKI Jakarta Governor Tjokropranolo issued a policy in 1979 to phase out Oplet and replace it with Mikrolet (Adryamarthanino & Nailufar, 2021). Thus, the author views that the Oplet in WARKOP DKI Reborn: Jangkrik Boss Part 1 vividly shows the symbol of Jakarta's public transportation in the past and its existence in this movie is a form of nostalgia how Indonesians especially Jakarta people live in the period of 1920s to 1970s.

The author's point of view is also supported by the findings in Warkop DKI film. The author argues that Falcon Pictures Production attempts to construct similar ideas found in Warkop DKI. It could be seen from the antique vehicle in Warkop DKI entitled Dongkrak Antik 1982 (figure 4).



**Figure 4.** Oplet as a symbol of nostalgia  
Source : (Falcon, 2021)

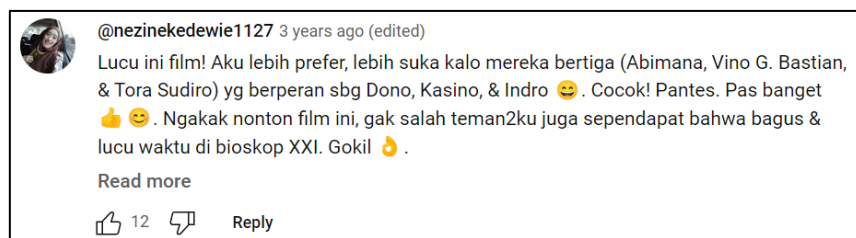
The film WARKOP DKI Reborn: Jangkrik Boss Part 1 evokes a deep sense of nostalgia not only through its characters, costumes, and props but also through its setting and consistent comedic style. In Figure 4, there is a scene where Kasino and Indro are shown pushing an antique car that appears to be a Mini Cooper. However, based on research, the vehicle is identified as a Pontiac Chieftain 1949, a car historically significant for marking Pontiac's post-World War II design era (Ensiklopedia Dunia, 2024). This specific model, originally produced between 1949 and 1958, connects the film to a broader cultural memory—both in terms of Indonesian cinematic history and global post-war design. Its presence in the film is a deliberate nod to the

1982 classic *Dongkrak Antik*, where similar visuals and situations were used to generate laughter.

This reference is more than a visual detail; it serves as a symbolic bridge between past and present, aimed at triggering emotional recognition in viewers who remember the original scenes. As Ott (2014) argues, media plays a key role in constructing meaning, identity, and pleasure. In this case, the antique car becomes part of a larger nostalgic experience that goes beyond individual objects. The film recreates familiar urban settings, uses outdated yet charming vehicles, and stays true to *Warkop DKI*'s iconic humor filled with physical comedy, wordplay, and exaggerated situations that resonate across generations.

More importantly, the film speaks to the audience's psychology by offering comfort through familiarity. It gives viewers a sense of returning to a time when humor was simple, clean, and relatable. The consistent comedic formula, paired with vintage elements like the Pontiac Chieftain, doesn't just mirror the original for aesthetic purposes. It restores a cultural atmosphere that many Indonesians associate with warmth, togetherness, and shared laughter. Thus, *WARKOP DKI Reborn* is not simply a remake; it is a cultural tribute that uses symbols, settings, and comedic tone to create a nostalgic experience that feels both personal and collective.

The following observation can be seen through Critical Media Studies theory that exists in the comments written on *WARKOP DKI Reborn | Jangkrik Boss Part 1 | Kalau Mau Dosa Sekalian Banyak*.



**Figure 5.** An audience comment by an Instagram user

A viewer comment by Instagram user @nezinekedewie1127 reveals a significant dimension of audience engagement with *Warkop DKI Reborn: Jangkrik Boss Part 1*, particularly through the lens of cultural nostalgia and identity reconstruction. The user enthusiastically states: “*Lucu ini film! Aku lebih prefer, lebih suka kalo mereka bertiga (Abimana, Vino G. Bastian, & Tora Sudiro) yg berperan sbg Dono, Kasino, & Indro. Cocok! Pantas. Pas banget. Ngakak nonton film ini, gak salah teman2ku juga sependapat bahwa bagus & lucu waktu di bioskop XXI. Gokil.*” (“This film is so funny! I prefer Abimana, Vino G. Bastian, and Tora Sudiro playing Dono, Kasino, and Indro. Perfect casting! I laughed so hard, and my friends agreed it was hilarious when we watched it in the XXI cinema. Fabulous!”)

This response demonstrates more than mere entertainment value. It reflects how the film functions as a cultural artifact that facilitates a sense of collective memory and identity. The viewer's endorsement of the new cast highlights the successful reimagining of the iconic characters, suggesting that the trio of Abimana, Vino, and Tora are not simply replacements, but rather legitimate carriers of the *Warkop DKI* legacy. In expressing a strong preference for the new portrayals, the comment implicitly affirms a continuity between past and present cultural representations.

Furthermore, the shared viewing experience at XXI Cinema, alongside mutual agreement among peers, underscores the communal nature of nostalgia. Here, nostalgia is not only individual but socially validated serving as a cultural identity reconstruction tool that allows Indonesian audiences to reconnect with a beloved comedic tradition in a modern form. The laughter shared among friends becomes a bridge between generations, tying the legacy of *Warkop DKI* to contemporary experiences.

The user's hope that the same actors return for *Warkop DKI Reborn: Part 2* also indicates an emotional investment in the new cast as rightful heirs to the original trio. This longing for continuity suggests that nostalgia, when paired with successful adaptation, can evolve into a new form of cultural ownership—where audiences re-construct identity not by clinging to the past, but by endorsing its modern reinterpretation. In this context, the film not only entertains but also engages in a deeper cultural dialogue. It validates the idea that nostalgia, when executed thoughtfully, can serve as a powerful tool for cultural preservation and redefinition in a contemporary setting.

The next analysis is taken at minute 4:01 in *WARKOP DKI Reborn: Jangkrik Boss Part 1* (Figure 5).



**Figure 6.** Warkop DKI Police officers  
Source: (Falcon, 2021)

In Figure 6, Dono (Abimana Aryasatya), Kasino (Vino G. Bastian), and Indro (Tora Sudiro) are depicted as police officers working for the fictional CHIIPS agency—an unmistakable homage to the original 1982 film *Warkop DKI – CHIPS*, as seen in Figure 6. Clad in similar uniforms and riding iconic motorcycles, the trio evokes a strong sense of nostalgia not only through their character portrayals but also through the careful reconstruction of symbolic elements that once defined the original *Warkop DKI* cinematic universe.

From a cultural and audience psychology perspective, this revival taps into collective memory. For many Indonesian viewers, *Warkop DKI* is more than comedy—it is a reflection of a particular era, a social mirror from the 1980s that captured urban life, bureaucracy, and absurdity through a uniquely local sense of humor. By revisiting classic motifs—such as the CHIIPS setting, slapstick comedy style, street-level misadventures, and the humorous incompetence of institutional figures—the film reactivates these cultural touchstones in a way that resonates emotionally with audiences across generations.

The motorcycles, once a staple of *Warkop*'s on-screen identity, are not merely props but symbols of a comedic tradition rooted in mobility, chaos, and satire. The urban street settings further enhance this atmosphere, grounding the narrative in a space familiar to Indonesian viewers while recreating the same rhythm and tone of the original films. The blend of nostalgia and contemporary filmmaking becomes a powerful psychological trigger—drawing in older audiences through memory while introducing younger viewers to the humor style that shaped Indonesian pop culture. In this sense, *Warkop DKI Reborn: Jangkrik Boss Part 1* does more than parody or replicate—it reconstructs the past within a present-day framework. It becomes a cinematic bridge, using nostalgia as a cultural strategy to reconnect viewers with their collective past, reaffirm national comedic identity, and ensure the continuity of *Warkop DKI*'s legacy for future audiences.



**Figure 7.** patrol  
Source: (LetsuGauki, 2019)

This film is *Warkop DKI - Chips* (1982) Full Movie. The video was uploaded by @LetsuGauki· YouTube channel. It has 14.4K subscribers, 19K likes, and 1.094 comments. The author contends that *CHIPS* (1982) remains one of the most iconic films in the *Warkop DKI* series, deeply embedded in the collective memory of Indonesian audiences. Its nostalgic power comes not only from its characters, costumes, and symbolic elements such as the motorcycles but also from its humor and street-level settings—familiar and relatable to Indonesians of that era. The comedic approach and situational gags that defined *CHIPS* have since become cultural



touchstones, evoking a shared sense of identity and humor that resonates across generations.

Thus, the scene in Figure 5 of *Warkop DKI Reborn: Jangkrik Boss Part 1* can be interpreted as a deliberate act of nostalgia, reconstructing the essence of *CHIPS* (1982). The characters, riding motorcycles in a similar setting, the urban streets, and the humor that follows all serve as a cultural callback to the original film, inviting viewers to relive the past while simultaneously enjoying a contemporary take. This carefully constructed nostalgia not only rekindles fond memories but reinforces the enduring connection between the *Warkop DKI* legacy and the Indonesian cultural consciousness.

The following analysis is taken in minutes 6:35 to 7:01 (Figure 8).



**Figure 8.** Breaking the traffic rules

Source : (Falcon, 2021)

In Figure 8, the scene between Kasino (Vino) and the traffic violator embodies more than just comedic exchange—it taps deeply into the collective memory of Indonesian audiences, invoking nostalgia for the iconic *Warkop DKI* humor of the past. Kasino, as the officer, humorously addresses the driver’s violation with a series of lines that echo the wit and satire of the original *Warkop DKI* films. “Stop, stop, stop. You’ve entered the wrong lane! Good afternoon, sir. This is a busway lane. It’s a traffic violation. Let me see your papers,” he begins, a familiar setup for *Warkop DKI* fans who recognize the recurring themes of bureaucracy, incompetence, and playful authority.

What enhances the nostalgic effect is not just the characters and costumes but also the situational comedy. The scene unfolds in a street setting—an environment that both literally and figuratively grounds the action in everyday urban life, just as in the original *Warkop DKI* films. The humor comes from the absurdity of the situation: instead of simply enforcing the law, Kasino offers to drive the man home, turning a typical traffic violation into a comedic, almost absurd human interaction. “Don’t worry. I’ll take you home,” he offers, defying expectations in true *Warkop DKI* fashion.

The nostalgic impact of this scene arises not only from the characters and their costumes but also from the use of familiar humor and settings. The scene is set on the streets, much like the original *Warkop DKI* films, which often depict everyday urban scenarios with comedic absurdity. Kasino’s interaction with the driver—offering to personally drive him home instead of simply issuing a fine—reflects the signature *Warkop DKI* humor. This blend of situational comedy and exaggerated, playful authority was a hallmark of the series. By maintaining these familiar comedic elements and settings, the film not only evokes memories for older audiences but also introduces younger viewers to the same humor that defined Indonesian comedy in the past.

In this way, *Warkop DKI Reborn: Jangkrik Boss Part 1* does more than simply revisit the characters and symbols of the original films. It captures the very essence of the *Warkop DKI* style of humor, evoking not only nostalgia but also a deep appreciation for a distinctive form of comedic storytelling that is uniquely Indonesian. By blending familiar elements with a contemporary twist, the film resonates with audiences, reinforcing cultural identity and creating a sense of continuity across generations. This connection to the past is evident in a humorous moment where Kasino is surprised to find that the man he is helping is not alone—he is accompanied by his family and relatives, as seen in Figure 9 (from 7:28 to 7:35). This unexpected twist adds another layer of absurdity, emphasizing the film’s playful subversion of everyday situations, a key feature of *Warkop DKI*’s nostalgic humor.



**Figure 9.** Kasino got shocked  
Source: (Falcon, 2021)

In Figure 9, Kasino (Vino) delivers a line that blends humor with an unmistakable sense of cultural familiarity: “Waduh, koq makin banyak? Eh eh, Mak De Rodok. Ini mobil apa kantong Doraemon ya? Isinya segambreng.” This statement, which compares the car to the ever-expanding Doraemon bag, instantly taps into a nostalgic cultural reference. The humor in this moment comes not only from the character’s personality but also from the exaggerated absurdity of the situation. Kasino’s comment about the growing number of people in the car humorously exaggerates the chaos, evoking the classic Warkop DKI approach of absurd situations played for laughs.

The author believes that the way Kasino reacts to the crowd is also steeped in the same kind of humor that characterized the original Warkop DKI films: the situation is ridiculous, and his response is equally outlandish. His statement, “Nehii. Lu kata gua odong-odong apa. Nganterin orang segini banyak. Sampe Haji jadi tukang bubur juga kagak bakalan kelar,” uses humor rooted in everyday experiences but stretches it to a comic extreme, which was a signature element of the Warkop DKI. The line, combining slapstick with a humorous commentary on the absurdity of the situation, evokes the same street-level comedy that Indonesian audiences have come to recognize and love.

This exchange not only relies on recognizable character traits and symbols like the Doraemon reference and the absurdity of everyday life but also taps into a broader cultural memory. The way Warkop DKI humorously addresses familiar, often frustrating, social situations allows the film to maintain its cultural relevance, reinforcing the sense of continuity between the original and the reborn series. For older viewers, it rekindles memories of the same type of humor from the past, while younger viewers are introduced to the comedic style that helped shape Indonesian pop culture. The author views that Figure 9 shows the nostalgic situation that exists in Warkop DKI *Salah Masuk* 1992. However, the context is different. While in *Salah Masuk* 1992, the character was Dono who was shocked as he got lots of passengers who would go into his car. This scene can be seen in Figure 10.



**Figure 10.** Dono got shocked  
Source: (Dailymotion, 2023)

In Figure 10, Dono is visibly shocked when he finds himself with a car full of children as passengers. He had initially assumed that two beautiful women who stopped him would be getting into the car, but to his surprise, it was their cousins who took the ride instead. This moment of surprise and comedic misunderstanding mirrors the classic Warkop DKI style of humor where expectations are subverted in a way that both delights and amuses the audience.

This scene not only plays on the familiar slapstick humor that Warkop DKI is known for, but it also evokes

a sense of nostalgia for Warkop DKI fans, specifically recalling the 1992 film *Salah Masuk*. In that film, similar comedic situations unfolded, where characters found themselves in absurd and unexpected circumstances, often leading to laughter through their misunderstandings and exaggerated reactions. The use of these familiar comedic situations, combined with the same street-level settings and character dynamics, taps into a shared cultural memory, linking the new film to its predecessors and evoking a sense of continuity in Indonesian comedic storytelling. For viewers, this scene serves as a reminder of the humor that defined *Warkop DKI* films of the past, reinforcing their cultural identity and the lasting appeal of this comedic tradition.

#### 4. Conclusion

In conclusion, the relationship between the original *Warkop DKI* films and the *Warkop DKI Reborn: Jangkrik Boss Part 1* can be critically analyzed through the lens of nostalgia theory in media and film studies. This approach reveals how the Reborn version strategically taps into the cultural memory of Indonesian audiences, leveraging nostalgia as both a marketing tool and a means of cultural identity reconstruction. By incorporating familiar characters, iconic settings, and recognizable humor, the film rekindles the emotional connection many Indonesians feel toward the original *Warkop DKI* series. This form of nostalgic marketing capitalizes on the audience's desire to revisit the humor and the characters that shaped their childhoods and cultural experiences. The *Warkop DKI Reborn* film does more than just recreate the original—it reintroduces these cultural touchstones in a modern context, making it relevant to both older and younger generations. The film effectively bridges the gap between past and present, ensuring that the legacy of *Warkop DKI* continues to resonate with age groups. As *Warkop DKI Reborn: Jangkrik Boss Part 1* demonstrates, Indonesians' appreciation for humor is deeply rooted in cultural significance. Humor, in this case, is not only a source of entertainment but also a tool for preserving cultural memory. The nostalgia embedded in *Warkop DKI Reborn* reflects the continued attachment to the original *Warkop DKI* characters—Dono, Kasino, and Indro—whose comedic contributions left an indelible mark on Indonesian film. The passing of Dono and Kasino only reinforces the longing for their comedic legacy. The Reborn film serves as a vehicle for alleviating this collective nostalgia, presenting a form of cultural continuity that keeps their memory alive. By utilizing settings, characters, and dialogue reminiscent of past *Warkop* films like *Salah Masuk* (1992), *CHIPS* (1982), and *Dongkrak Antik* (1982), *Warkop DKI Reborn* not only brings back the humor of the past but also acts as a cultural identity reconstruction tool. This nostalgic revival allows viewers to reconnect with their shared cultural heritage while simultaneously ensuring the continued popularity of the *Warkop DKI* brand. In sum, *Warkop DKI Reborn: Jangkrik Boss Part 1* is a prime example of how nostalgia functions as both a marketing strategy and a way to preserve cultural identity, fostering a sense of continuity and belonging for Indonesians.

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#### 6. Conflict of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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