

Cross-Cultural Enchantment: Exploring the Role of Humor in Indonesian and Malaysian Comedy Films

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Abstract

This qualitative research explores the complex domain of comedy films in Indonesia and Malaysia, revealing the subtle cultural conflicts embedded within their *mise-en-scène*. This study examines the transforming function of cross-border humour, drawing upon Alfred Gell's notion of the "technology of enchantment.". By thoroughly examining four specific humour approaches, namely Language, Logic, Identity and Action, this study sheds light on the interconnected relationship between cultural negotiations and the development of shared experiences. The analysis of these films unveils cross-cultural humour, as a form of enchanting technology skilfully utilised by filmmakers to overcome intricate cultural disparities. This research examines the role of humour as a tool of enchantment, which can transcend linguistic, cultural, and social barriers and bring about significant changes in transcultural contacts. These films effectively combine elements of horror with humour, integrating feelings of nostalgia and contemporary themes. They utilise animation as a medium to facilitate cultural discourse,

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highlighting humour's significant and intricate function in navigating cultural intricacies. The investigation highlights the capacity of cinematic narratives to skilfully integrate humour and cultural aspects into a captivating storyline, emphasising the effectiveness of cross-cultural humour as a captivating mechanism for navigating cultural complexities within the dynamic realm of Indonesian and Malaysian comedy films.

Keywords: Cultural Negotiations; Cross-Border Humour; *Mise-en-Scène*; Technology of Enchantment

Encantamento intercultural: Explorando o papel do humor nos filmes de comédia da Indonésia e da Malásia

Resumo

Esta pesquisa qualitativa explora o domínio complexo dos filmes de comédia na Indonésia e na Malásia, revelando os subtis conflitos culturais embutidos na sua *mise-en-scène*. Este estudo examina a função transformadora do humor intercultural, baseando-se na noção de Alfred Gell da "tecnologia do encantamento". Ao examinar minuciosamente quatro abordagens específicas de humor, nomeadamente a Língua, a Lógica, a Identidade e a Ação, este estudo ilumina-nos sobre a relação interconectada entre negociações culturais e o desenvolvimento de experiências compartilhadas. A análise destes filmes revela o humor intercultural como uma forma de tecnologia encantadora, habilmente utilizada pelos cineastas para superar complexas disparidades culturais. Esta pesquisa examina o papel do humor como uma ferramenta de encantamento, capaz de transcender barreiras linguísticas, culturais e sociais e provocar mudanças significativas nos contactos interculturais. Esses filmes combinam efetivamente elementos de terror com humor, integrando sentimentos de nostalgia e temas contemporâneos. Eles utilizam a animação como meio para facilitar o discurso cultural, destacando a função significativa e elaborada do humor na navegação das complexidades culturais. A investigação destaca a capacidade das narrativas cinematográficas de integrar habilmente humor e aspetos culturais numa história cativante, enfatizando a eficácia do humor intercultural como um mecanismo cativante para navegar complexidades culturais no dinâmico reino dos filmes de comédia indonésios e malaios.

Palavras-chave: Negociações Culturais; Humor Intercultural; Mise-en-Scène; Tecnologia do Encantamento

1. Introduction

Within the realm of modern film, the convergence of cultural diversity and cinematic representation presents an engaging platform for delving into complex social dynamics, cross-cultural exchanges, and the propagation of collective comedic experiences. The field of cross-cultural film studies, with a specific focus on the distinctive cinematic realms depicted in Indonesian and Malaysian humour films are increased (Grossman, 2017), concerning to examine the phenomenon of "cross-border humour" as a mechanism for captivating audiences. It delves into the complex interplay of culture, identity and socio-political factors that are intricately woven into the cinematic presentations under scrutiny.

The cinematic medium exhibits a notable capacity to serve as a channel for cross-cultural encounters, facilitating the interchange and negotiation of ideas that embody the intricacies of collective experiences within and outside of national boundaries (Lamarre, 2002). The cinematic experience encompasses more than just the visual display on screen. It serves as an immersive domain where cultural negotiations are brought to life through many elements, such as visual aesthetics, dialogues, performances, and narratives (Dubowsky, 2016).

Mise-en-scène, regarded as a fundamental aspect of narrative construction in cinema, encompasses various elements like set design, costuming, lighting and spatial arrangements (Simou, 2022). The aforementioned components are deliberate aesthetic decisions that serve as powerful conveyors of cultural symbolism and significance. Prominent scholars such as Bou (2019) and Skjerseth (2020) underscore the importance of visual aspects in effectively communicating cultural codes, values and societal norms (Bou, 2019; Skjerseth, 2020). The role of *mise-en-scène* as a significant locus for cultural negotiations, where the dynamic interaction of cultural elements originating from Indonesia and Malaysia takes place, that within this context, both common and divergent cultural threads tangle, contributing to the overall cultural discourse (Wilcox, 2016).

Humour, being a language that is universally understood, possesses the ability to surpass barriers of language and culture. Contextualizing to Gell, humour as technology of enchantment,

serves as a catalyst for transformation, fostering connections and promoting mutual comprehension between cultures (Gell, 2006). Meanwhile, the emergence of cinema cannot be understood without considering the socio-political conditions in which it arises. Indonesia and Malaysia, despite their geographical proximity, have unique historical trajectories, socio-political landscapes and cultural subtleties (Clark, 2013). The films that are created within these countries exhibit the characteristics of these particular circumstances, frequently showcasing the complexities and discussions surrounding national and ethnic identities. Prominent scholars such as Heryanto (2008) and Khoo (2006) have shed light on the complex processes involved in the process of negotiating identities within the realm of Southeast Asian cinema (Tse, 2021).

Exploring the use of *mise-en-scène* as a significant platform for intercultural negotiations within Indonesian and Malaysian comedic films, as it navigates the cultural landscapes of both countries, through an analysis of the relationship between cross-border humour and its role as a mechanism of enchantment. This study reveals the potential of shared humorous experiences to enhance transcultural contacts and promote mutual understanding amongst socio-political difficulties. Voci (2023) embarks on an insightful journey to unravel the concept of "para-animation," which emanates from the creative realms of animateurs, a group situated at the intersection of mainstream and avant-garde (Voci, 2023). This investigation ventures into the uncharted territory of animation, challenging traditional paradigms and proposing an innovative framework that redefines the moving image beyond established boundaries. Likewise, Türeli (2021) engages in a discourse that illuminates the intersection of film and design education, exemplifying the potential of cinema as a pedagogical tool to envision urban landscapes (Türeli, 2021). This study underscores the synergistic relationship between cinematic representation and architectural innovation.

Drawing on a global context, Velkova and Jakobsson (2017) delve into the intricate world of open-source animation film production (Velkova & Jakobsson, 2017). Through a compelling ethnographic exploration, they examine the dynamic negotiations between creators of digital cultural common and prevailing systems, such as the capitalist market and public cultural funding. Similarly, Bazarkaya's (2023) study delves into the portrayal of masculinity within German-Turkish films, unravelling the interplay between cultural dynamics and evolving gender norms in this cross-cultural context (Bazarkaya, 2023). Promkhuntong (2021) extends the canvas of film tourism by unveiling the emotional tapestry that links film locales with devoted fans. This

examination illuminates the profound impact of cinema on cultural practices and identities. Turning the spotlight on China, Dong, Feng, and Jiang's (2019) study meticulously investigates the evolution of moving image art, within a complex interplay of local, regional, and global factors (Dong et al., 2019).

Stepping into the realm of East Asian cultural imagination, Song (2022) dissects the transformation of Xuanzang's image in popular culture, laying bare the intricate negotiations between religion, gender, and cultural elements that shape these portrayals (Song, 2022). Zemanek and Momesso's (2023) exploration traverses the landscape of Taiwanese documentaries focusing on marriage migrants, unveiling the intricate dance between negotiation and representation, sparking reflections on the complexities of cultural boundaries and identity (Zemanek & Momesso, 2023). Ferreira (2023) embarks on a journey into the reception of an interracial happy ending in *Bendito Fruto*, exploring the multi-faceted interactions between gender, race and cultural dynamics (Ferreira, 2023). Pal and Rahman's (2020) scholarly endeavour illuminates the dynamic interplay between popular cinema and traditional indigenous performances, exposing the nuanced processes of acculturation, resistance and cultural adaptation (Pal & Rahman, 2020).

Taking root in the Malaysian context, journey through the Golden Era of the nation's film industry, casting a spotlight on inter-ethnic interactions woven into cinematic narratives and navigate the intricate terrain of culturally adapting dementia prevention messages, uncovering the complexities of translation across diverse ethnic landscapes (Brijnath et al., 2023; Wei et al., 2018). Within China's vibrant youth, Su's (2021) study probes the reception of Hollywood films, revealing the ways in which they satisfy entertainment cravings while simultaneously igniting cultural introspection (Su, 2021). Ruppin's (2016) exploration unfurls in turn-of-the-century colonial Indonesia, tracing the intermedial dynamics between early film exhibition and a spectrum of indigenous and Western amusements, thereby unravelling the intricate negotiation of cultural forms within this multifaceted context (Ruppin, 2016).

Scholars in the field of film studies have been extensively interested in the intricate relationship between cinema and culture. This literature review aims to provide a comprehensive analysis of existing scholarly works, in order to establish the importance of the proposed research on cultural negotiations in Indonesian and Malaysian comedy films. The primary focus will be on the innovative use of cross-border humour as a means of captivating audiences.

The concept of *mise-en-scène*, which refers to the deliberate arrangement of visual and spatial elements within the frame of a film, serves as an essential means for filmmakers to effectively convey intricate cultural ideas. The various components included in the *mise-en-scène*, including costumes, props, and sets, serve as cultural symbols that communicate values, ideologies, and historical contexts (Skjerseth, 2020). The suggested research holds significance within this particular framework, as it expands the examination of *mise-en-scène* beyond its formal and aesthetic characteristics. It aims to analyse how *mise-en-scène* serves as a medium for cross-cultural negotiations, facilitating the connection between the cinematic realms of Indonesia and Malaysia.

The notion of humour as a universally understood form of communication that can surpass cultural and linguistic boundaries has been a central focus in the fields of communication and cultural studies. Gell (2016), posits the concept of "enchantment" as a means to underscore the capacity of humour in facilitating intercultural comprehension and establishing social connections (Gell, 2006). The concept of transculturality, which asserts that cultural exchanges give rise to hybrid identities and manifestations, strongly corresponds with the objectives of this research. The notion of "accented cinema", which pertains to the creation of films by filmmakers from diasporic backgrounds to reflect both their cultural history and their interaction with new contexts (Promkhuntong, 2021).

The field of cross-cultural film studies has extensively examined the connections between humour, cultural dynamics and identity. However, the present research introduces a distinctive perspective, by emphasising the significance of cross-border comedy as a mechanism of enchantment inside the *mise-en-scène*. This work addresses a significant research vacuum, by conducting a comprehensive investigation of the cinematic mechanisms that facilitate cultural negotiations. Specifically, it examines the strategic integration of comic elements within the visual and narrative components of films.

2. Methods

The research technique utilised in this study is to explore the complex domain of cultural negotiations within the *mise-en-scène* of comedy films from Indonesia and Malaysia. The primary focus is on cross-border humour as a mechanism for captivating audiences. To accomplish this objective, a research methodology utilising a case study approach is utilised, complemented by

qualitative interviews. This methodology aims to reveal the fundamental mechanisms that contribute to the integration of cross-border humour into the cinematic landscape of these respective countries (Hesse-Biber et al., 2016). The selection of the case study technique is based on its capacity to offer a comprehension of particular phenomena within their authentic contextual settings. This methodology is especially well-suited for examining the intricate dynamics of cultural bargaining within the *mise-en-scène* of comedic films (Chatfield et al., 2014).

The selection of films as case studies is crucial for depicting the dynamic cultural negotiations between Indonesia and Malaysia. The selection process is guided by various criteria, such as thematic significance, popularity and critical acclaim. The selected films exhibit a humorous essence and possess the ability to integrate humour that transcends national boundaries. The aforementioned case studies offer insights into the intricate dynamics of cultural conflicts and identity politics within the things about cinema.

Table 1. Criteria of Films Selection

Criteria	Description
Thematic Significance	Films chosen are those that address relevant and culturally resonant themes of the region.
Popularity	Films with a notable level of popularity and audience engagement are considered.
Critical Acclaim	Films that have received positive reviews and critical recognition are given priority.
Humorous Essence	Emphasis is placed on films with a central comedic element that transcends borders.
Cultural Dynamics	Films are selected to provide insights into cultural conflicts and identity dynamics.

Qualitative interviews serve as a fundamental approach for gathering primary data to explore the underlying processes that influence the incorporation of cross-border humour inside the *mise-en-scène*. Interviews are systematically carried out with essential individuals involved in the chosen films, encompassing directors, screenwriters, production designers and performers (Lune & Berg, 2017). The insights provided by individuals are of utmost importance

in revealing the intricate decision-making procedures, creative motivations and cultural factors that shape the incorporation of humour and cultural components.

The analysis of the collected data utilises Alfred Gell's notion of the "technology of enchantment" as a theoretical framework to comprehend the compelling quality of transnational humour in the chosen Indonesian and Malaysian comedic films (Gell, 2006). According to Gell's thesis, specific things, frequently characterised by artistic intention, contain the capacity to fascinate and charm observers, thus establishing a social connection among the artist, the object, and the audience (Gell, 2006). When considering the application of this concept within the realm of film, it affords us the opportunity to explore the manner in which the integration of cross-border humour operates as an enthralling mechanism that surpasses cultural barriers and fosters active involvement.

3. Results

One crucial area of investigation in this discussion pertains to the key significance of Language as a mechanism for cultivating international bonds (Kiminami & Duggan, 2022; Rajas et al., 2023). Language has a significant role in facilitating effective communication and fostering international understanding, by serving as a powerful tool for overcoming cultural divides. Language humour is a fundamental tool in creating hilarious situations that surpass cultural barriers, which can be achieved through the manipulation of words, speech, and meanings. Linguistic elements such as wordplay, puns, and skilful repartee are deliberately utilised by filmmakers to create linguistic environments that facilitate the collective sharing of comic experiences among viewers from various cultural backgrounds. This practise aligns with the notion of enchantment, similar to a technological marvel, as it utilises linguistic intricacies to establish linkages amidst linguistic variances (Pérez Ríu, 2017). The deliberate and purposeful incorporation of humour into language does not only enhance conversations, but also creates an environment where cultural discussions can take place within the framework of comedy.

The examination of cultural dynamics through comedy is further enhanced by the inclusion of the logical aspect. Humour rooted in logic serves as a medium for fostering critical thinking by use of humorous channels (Lionis, 2021). Through the skilful integration of tales that traverse improbable settings, unexpected plot developments, and exaggerated aspects,

filmmakers compel audiences to engage in a critical analysis of the socio-cultural frameworks that form the foundation of the concept of "logic." The aforementioned methodology serves as a medium for both entertainment and cognitive engagement, seamlessly aligning with the primary objective of this study, which is to decipher the impact of humour on cultural dynamics. The capacity of humour to stimulate critical involvement, thereby facilitating deep investigations into the fundamental components of humorous narratives and functions as a catalyst for facilitating cross-cultural connections, prompting viewers to engage in a critical reevaluation of their preconceived notions and perspectives (Lucardie, 2014; Rajas et al., 2023).

An essential aspect within this discourse concerns the examination of identity through the utilisation of humour themed around characters. The utilisation of identity-based humour, which incorporates cultural settings, involves the depiction of characters, physical characteristics, and cultural identities in order to construct funny situations. Through the emphasis on distinctive characteristics and interactions among characters, this particular form of comedy intrinsically mirrors cultural aspects and stereotypes, therefore enabling viewers to establish a connection and find common ground in shared cultural experiences. The utilisation of characters as representations of various ethnic backgrounds serves as a means for audiences to actively interact with cultural aspects, offering frames of reference for collective identification. Filmmakers skilfully incorporate cultural negotiations and communal understanding into their comic narratives through the use of methods such as caricature, imitation, and eccentricity.

The convergence of these varied comedic approaches results in a vibrant interaction of cultural negotiations within the *mise-en-scène* of Indonesian and Malaysian comedy films. As the integration of these strategies occurs, it gives rise to transnational comedy, a captivating phenomenon that possesses the ability to transcend linguistic, intellectual, and socioeconomic barriers (Table 2). This detailed research provides a thorough examination of the various strategies employed in these films, revealing significant observations on the complex nature of cultural interactions using humour (Table 2). This process of judgement, in turn, facilitates a shared understanding and establishes relationships among audiences with diverse experiences.

Table 2. The comparison between Indonesian and Malaysian comedy film (2018-2022)

Release Year	Film Title	Country	Director	Main Cast	Notable Themes
2018	"Suzzanna: Buried Alive"	Indonesia	Rocky Soraya	Luna Maya, Herjunot Ali	Horror-comedy, supernatural elements, cultural folklore
2019	"Warkop DKI Reborn 3"	Indonesia	Rako Prijanto	Abimana Aryasatya, Tora Sudiro	Revival of classic comedic characters, slapstick humour
2019	"Keluarga Cemara"	Indonesia	Yandy Laurens	Ringgo Agus Rahman, Nirina Zubir	Family comedy, adaptation from TV series
2020	"Bebas"	Indonesia	Riri Riza	Sheryl Sheinafia, Natasha Wilona	Youth comedy, friendship and self-discovery
2020	"Kapan Kawin?"	Indonesia	Ody C. Harahap	Adipati Dolken, Yuki Kato	Romantic comedy, love and relationship dynamics
2021	"Gundala"	Indonesia	Joko Anwar	Abimana Aryasatya, Tara Basro	Superhero comedy, action-packed humour
2018	"Paskal"	Malaysia	Adrian Teh	Hairul Azreen, Ammar Alfian	Military comedy-drama, camaraderie and patriotism
2018	"Rise: Ini Kalilah"	Malaysia	Saw Teong Hin	Remy Ishak, Sangeeta Krishnasamy	Political comedy-drama, nation-building
2019	"BoBoiBoy Movie 2"	Malaysia	Nizam Razak	Nur Sarah Alisya, Anas Abdul Aziz	Animated comedy, superhero adventures
2019	"Upin & Ipin: Keris Siamang Tunggal"	Malaysia	Adam Bin Amiruddin	Asyiela Putri, Mohd Amir Asyraf	Animated comedy, Malaysian cultural elements
2021	"Mael Totey: Satu Hari di Hari Raya"	Malaysia	Rashid Sibir	Angah Raja Lawak, Fadlan Hazim	Festive comedy, cultural celebrations
2021	"Ejen Ali: The Movie"	Malaysia	Muhammad Usamah Zaid	Ida Rahayu Yusoff, Altimet	Animated comedy, spy adventures
2021	"Ada Hantu"	Malaysia	Syafiq Yusof	Syafiq Kyle, Fasha Sandha	Horror-comedy, supernatural elements, local folklore

2022	"Mencari Kota Mungil yang Indah"	Malaysia	Amir Muhammad	Bront Palarae, Sharifah Amani	Absurdist comedy, existential reflection
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As demonstrated in "Suzzanna: Buried Alive" (2018), Indonesian cinema offers a rich backdrop for these negotiations. Through visual and aural choices, the film's *mise-en-scène* deftly blends horror and humour aspects. Exaggerated facial expressions and situational humour give comedic relief as the movie blends subdued lighting and ominous soundscapes to evoke a sense of anticipation. This comparison underlines the film's adeptness at juggling several genres and also demonstrates its successful cultural fusion. The Indonesian eerie mythology of "Suzzanna" is flawlessly included, blending conventional horror themes with traditional religious beliefs. As a result, a hybrid environment, that challenges viewers to reconsider traditional superstitions in light of contemporary culture, is created. The combination of humour and terror intensifies the complex interaction between cultural elements and viewer participation and creates an immersive viewing experience.

By expertly fusing nostalgic moments with modern visual cues, "Warkop DKI Reborn 3" (2019) capitalises on nostalgia. A unique platform for cultural diplomacy is provided by this combination of features, which appeals to both older and younger audiences. The movie negotiates between the past and the present by recreating well-known comedy characters, maintaining Warkop DKI's comedic sensibility, while also adjusting to contemporary tastes. The movie's appeal is a result of its capacity to span generational divides and promote amusement and understanding between different age groups. As humorous tastes change over time, the negotiation that is going on becomes a reflection of the larger cultural upheavals.

The 2019 film "Keluarga Cemara" takes a unique stance on intercultural dialogue. By using domestic settings, gentle lighting and cosier interiors, the film's *mise-en-scène* consciously evokes a feeling of familial warmth. The film's capacity to convey its emphasis on survival, familial ties and nostalgia is improved by these decisions, which are in line with the fundamental values of Indonesian families. The movie explores the tricky process of navigating across several mediums through the transformation of a popular television series into a cinematic format. "Keluarga Cemara" skilfully conveys the emotional ties and expectations

associated with the characters, showing how adaptation may give stories new life and cultural value.

Malaysian cinema is also included in the investigation of cultural negotiations. The vivid mood of the Hari Raya celebrations is captured in "Mael Totey: A Day in Hari Raya" (2021), thanks to the *mise-en-scène*. The movie transports spectators to the holiday season with the use of vibrant colours, traditional attire and decorative accents. Cultural negotiations are shown here as a result of the celebration of Hari Raya's various cultural features. The humour naturally develops from the exchanges that take place during these occasions, exposing the peculiarities of familial relationships and social gatherings. The film's ability to convey these cultural nuances serves as an example of the effectiveness of international humour as an enchantment tool.

The same unusual *mise-en-scène* is used in "In Search of a Beautiful Small Town" (2022) to negotiate cultural disputes. The movie's depiction of visually appealing and fantastical settings supports its investigation of existential topics. The movie develops an environment consistent with its ludicrous style, by incorporating non-traditional design components, visual effects and cinematography. As the movie explores existential themes through an unusual prism, the negotiation process is tangible. "In Search of a Beautiful Small Town" challenges viewers to reevaluate accepted notions and take into account fresh viewpoints on societal norms and personal significance, by presenting well-known themes in unexpected locations.

Animation can be used as a canvas for cultural dialogues in "Upin & Ipin: Keris Siamang Tunggal" (2019). The infusion of Malaysian cultural aesthetics enhances the film's colourful and aesthetically fascinating environments, which are typical of animation. The viewer will feel at home, because of the Malaysian culture that is reflected in the animation techniques, colour schemes and character designs. By incorporating various facets of Malaysian culture into an animated setting, the movie skilfully uses cultural negotiations. The movie perfectly captures the spirit of Malaysian culture through likeable people, local myths, and traditional values. Along with these instantly recognisable cultural components, the captivating animated environment allows viewers to interact with both the imaginative universe and the cultural themes it incorporates.

The analysis of the chosen films demonstrates how cross-cultural humour serves as a kind of magical technology that helps filmmakers negotiate complex cultural differences. These

agreements can be seen not only in the insertion of traditional aspects into contemporary stories but also in the deliberate retention of cultural essence through adaptation. Films with strong emotional and cultural resonance often use the *mise-en-scène* as a dynamic canvas, on which these dialogues take place. A testament to the effectiveness of film in promoting intercultural awareness and understanding is the examination of humour as a link between cultural elements.

In Indonesian and Malaysian films, the *mise-en-scène* acts as a canvas for cultural negotiations. The settings, lighting, costume design and visual cues collectively contribute to the cultural resonance of each film. The humour techniques employed within these films, such as slapstick, satire, and situational comedy, serve as vehicles for cultural negotiations. By engaging with cultural elements and context-specific themes, these films entertain and provide audiences with opportunities for introspection, connection, and shared laughter across borders.

This discourse explores the domain of cultural negotiations and enchantment in Indonesian and Malaysian comedy films, with a primary focus on the skilful application of humour techniques. Examined from an academic perspective, this study aims to clarify the mechanisms by which humour serves as a medium for cultural representation and negotiation, ultimately producing a sense of captivation among its audience. Humour is utilised as a mechanism of enchantment in the chosen films, functioning as a medium for cultural negotiations and fostering viewer participation (Hardy, 2017). The incorporation of comic aspects in the movie serves as a means of artistic expression, effectively engaging the audience and establishing a deep emotional connection with the plot. Gell's conceptualization of "techniques of captivation" might be compared to the mechanisms of humorous timing, surprise and relatability that are evident in the films. The aforementioned captivation fosters a connection between the viewership and the cultural subtleties being portrayed, so enabling a more profound comprehension of the complex interplay between Indonesia and Malaysia.

The utilisation of cross-border humour within the *mise-en-scène* might be interpreted as a means of cultural diplomacy, facilitated by the technology of enchantment. The films employ humour as a strategic tool to address delicate cultural subjects, including historical conflicts and prevalent prejudices, in a manner that is both non-confrontational and captivating. The notion put out by Gell on the "indexical" quality of artistic works can be further applied to the utilisation of humour in films, as a powerful means of indirectly referencing cultural elements. Through the utilisation of comedic elements, the films effectively captivate the viewers, thereby

providing an avenue for the examination of intricate cultural discourses that may otherwise be difficult to approach in a straightforward manner.

Gell's theoretical framework regarding the "aesthetic value" of art items corresponds with the manner in which the spectator interacts with the humour-driven enchantment portrayed in the films (Tasker, 2016). The capacity of films to elicit both laughter and emotional resonance contributes to their aesthetic value, facilitating a deeper connection between viewers and the depicted people and tales that extend beyond just enjoyment. The act of aesthetic engagement facilitates the development of a collective experience and plays a role in shaping social identities that transcend geographical boundaries. In the given setting, the technology of enchantment serves to convert humour into a means of fostering intercultural exchange, therefore encouraging spectators to engage in a transcultural discourse.

The use of Gell's notion of "secondary indexicality" can be observed in the way that technology of enchantment facilitates intercultural interactions depicted in the films. The films employ the captivating influence of humour to establish secondary indicators that highlight the cultural similarities and collective experiences shared by Indonesia and Malaysia. The hilarious moments, which are represented by these indexes, function as indicators of collective cultural understanding, promoting a feeling of interconnectivity that transcends geopolitical divisions.

4. Conclusions

Within the context of Indonesian and Malaysian comedy films, examining comedic strategies arises as a dynamic framework that illuminates the intricate interplay of cultural dynamics within the cinematic setting. This study examines the strategic utilization of cross-border humour as a mechanism of enchantment, effectively navigating films across the complex landscape of cultural exchanges.

The comprehensive examination of strategies employed in humour elucidates a complex interplay of cross-cultural interactions, illustrating the ability to laugh to be able to transcend geographical and cultural barriers, fostering a sense of collective understanding. By integrating humour and cultural themes, these films transport viewers to a realm where enchantment thrives, facilitating not only entertainment, but also deep connections among individuals from varied backgrounds. Investigating the phenomenon of humour serves to understand the complex dynamics of cultural interactions better, highlighting their capacity to facilitate significant

changes in cross-cultural engagements. In summary, the selected films provide engaging glimpses into the interaction between humour and cultural dynamics, highlighting the intricate orchestration of cultural negotiations within the visual composition of Indonesian and Malaysian comedy films.

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