

## Humor Language Representation at Stand-Up Comedy Shows on Metro TV

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### Abstract

*This study examines the humor language representation of Raditya Dhika on the Stand-Up Comedy (SUC) program on Metro TV by using descriptive qualitative research. The data in this study were taken from the monolog Raditya Dhika on the SUC program on Metro TV. Data collection is done by indirect observation techniques. The results showed that Raditya Dhika in his speech acts of humor represented three elements of antics, namely: 1. Locution 2. Illocution and 3. Perlocution. Locution represents the element of antics with the words of blessing, praying, and demanding with no tendency at all. Illocution represents the element of antics with the words and sentences that give permission that have a tendency in speech acts for example, thank you, offer, ask, and promise with the tendency of the partners' response such as laughter, applause, and screams that arise. Perlocution represents the element of antics through sentences that are deceptive, confusing, encouraging, convincing, encouraging, influencing, embarrassing, and attracting attention and influence from the speech partner such as trying to guess what thought Raditya Dhika will say.*

### Keywords

Pragmatics; representation of humor language; stand up comedy; metro TV



## I. Introduction

The use of language and the context of speech are two points of concern in pragmatics. Related to the function of language, there will always be problems in the use of language. Speakers of language may unknowingly be trapped by the father of ineffective language use. A condition that causes misunderstanding in the context and atmosphere (Wijana, 1996: 32).

Humor has a crucial role in human life. Not only as entertainment, humor can have a considerable impact on the psychological effects of the audience and humor can also be a tool of social criticism as a form of self-expression during human social life. In a way that seems relaxed and unique, humor can still criticize but is better heard by the readers or listeners.

Intelligence is needed between the two parties, namely the speaker and the interlocutor. The speaker must know when the right time to bring out the humor, because if the time is not right, not only is not funny, humor will be very likely to offend the interlocutor. Likewise the interlocutor, must be able to address humor wisely, because no matter how sharp the words issued by the speaker, humor is still humor.

Stand Up Comedy is one of the programs in the Metro TV TV program that contains humorous utterances that are shaped according to the theme, problems that are happening in social life, humorous tidings neatly packaged by informing and being more persuasive to provide entertainment as well as solutions to problems that are happening, but packaged in a relaxed and entertaining way.

Stand Up Comedy is an art of humor that is done by speaking alone in front of an audience. In short, Stand Up comedy is a comic stage humor that is performed alone on the stage and witnessed directly by the audience. So, the comics (people who do Stand Up Comedy) try alone to make the audience laugh without any accompanying companions.

In general, whatever mental stimulation makes people laugh is humor. A heart-entertaining story generally tells of antics or humor due to ingenuity, ignorance, misfortune and fortune of the main character. Sometimes the main character is very stupid and cannot grasp the intentions of others, causing misunderstanding (Tarigan, 2009: 2).

Oral humor behavior such as Stand Up Comedy, is very interesting to study, because it is classified as very rare. Performed alone, without containing the element of violence, a comic must be able to work hard to make the audience laugh. Stand Up Comedy is also called smart humor. Because only people who have a good sense of humor have succeeded in creating boisterous laughter of the Stand Up Comedy audience.

Based on this fact, researchers are interested in learning more about how comics represent humor in their Stand Up Comedy methods. By using pragmatic studies, research on the use of the language of humor in Stand Up Comedy is conducted based on several reasons: (1) Stand Up Comedy is intelligent humor, because comics mostly have a high educational background (intellectuals) that present problems which are happening in the country today with humorous packaging; (2) Stand Up Comedy is a single humor or monologue, so comics are more concerned with their creativity to make their audience laugh; (3) the ideas contained in comic utterances in the Stand Up Comedy program on Metro TV are contemporary and have a representation of the value of education based on a predetermined theme.

## **II. Research Method**

The descriptive qualitative method was used in this study. A research method that aims to provide or describe a situation or phenomenon that is happening now by using scientific procedures to answer the problem. Arikunto (2010: 5), qualitative research requires the strength of analysis that is more in-depth, detailed but extensive and holistic, so the power of reason is the only source of analytical skills in the entire research process.

The data collection technique is carried out through several steps, namely: (1) listening repeatedly, then transcribing data following the stand-up comedy video that was listened to; (2) understanding general meaning; (3) mark the pieces of data that describe the speech acts of humor language; (4) enter data into the data collection guide. The data analysis technique uses patterns from Miles and Huberman (Moleong, 2001: 34) that is after the data in the form of exposure to the application of speech acts of humor language representation collected, then analyzed through three stages, namely, (1) data classification, (2) data description, and (3) data interpretation.

## **III. Result and Discussion**

The representation of humor language, which is the object of research in the Stand-Up Comedy method on Metro TV, found that more broadly it specifically represents localized speech acts, representations of illocutionary speech acts, and repairs of Perlocutionary speech acts.

Representation of Speech Actions by Raditya Dhika in the Stand-Up Comedy Event on Metro TV.

The locus related speech acts in the language of humor is a representation of antics used by Raditya Dhika in the Stand Up Comedy program on Metro TV. The locius words used for example pray, demand, and bless. This is shown in the data excerpt below.

*“Gue berharap pada kalian semoga selalu mendoakan iklan juga yach mudah-mudahan iklannya juga makin benar yach. Gue heran banget kenapa iklan shampo itu semuanya kayaknya orang bahagia banget kalau iklan shampo, masuk kamar mandi naroh shampo di tangan terus shampoan ahhhh kayaknya bahagia banget, saya kalau di rumah shampoan nggak pernah sebahagia itu.”*  
(Suc/Mk/N3)

From the data quotation above, it can be seen that Radidtya not only informs his opponents, he not only prays but also talks directly to one of the producers. So that there is a change in the world of advertising in the country, but Raditya also appreciates what can become a prayer expressed to the interlocutor. The expectation of locution in Raditya Dhika's humorous expression is a representation of antics related to prayer indicators.

Raditya felt proud of her mother who always blessed her love relationship. This he conveyed to his speech partners in a straightforward and full of jokes and laughter that could not be separated from the Stand Up Comedy section of various things he revealed about the goodness of his mother. He is also very grateful to have a mother who is as good as his mother at this time, for him the blessing of the mother is very important. As in the following data excerpt.

*”Gue senang banget punya nyokap kayak nyokap gue, tiap kali gue pacaran pasti selalu direstui sama dia sumpah gue bangga banget, kalian pada bangga nggak sich sama cerita gue? Hah. (Suc/Mr/N5)”*

In the citation of the data, Raditya Dhika only informs the audience that he always tells the story of his love to his mother, in contrast to other couples who usually tend to cover up their love relations with their closest people, this Raditya does to get his mother's blessing. Raditya Dhika's speech act is under locus speech acts with its relation in the language of humor that represents antics concerning the blessing indicator.

During his turmoil for love he told me that he sometimes felt disgusted by the courtship system in Indonesia. Where all the beautiful things in courtship must always be remembered, and most men who feel very disadvantaged. It has been enslaved by the behavior of very boring women, plus all the important dates or moments in courtship must always be remembered. Raditya was confused as to why all the badness in the courtship must be experienced, he felt devastated and hurt due to this incident. He demanded why all this must be experienced. As in the following quote.

*“Masuk kamar mandi, nyalain shower, sampoan sambil nangis. Kenapa? kenapa? kenapa? (gaya boker sambil bokong goyang ke kiri kanan). Kenapa kagak ada aer? Kenapa gak ada aer? Kenapa gua lagi galau gak ada aer?”*  
(Suc/Mr/N5)”

In the citation of the data, Raditya Dhika only merely informs the interlocutor. He lamented his fate and demanded that his opponents were none other than the audience and fans who were present at the time. Even so it was all inseparable from Raditya's humorous behavior. He said that why all these events had to happen to him, even when taking a bath he was still demanding, why when I was upset there was no water, why? This is under one of the locus acts of speech in the language of humor Raditya which is a representation of antics about demanding indicators.

Representation of Raditya Dhika's speech acts in the Stand-Up Comedy Program on Metro TV

Raditya feels happy when he is hunting for culinary in the flower city of Bandung, all the food is delicious, and when eating it must add more. In addition, plus so friendly the waiters at the place to eat, to make himself feel awkward when having to order food again. He must keep his authority even though sometimes he is unable to stop himself from ordering food again. Things like that make him feel strange because the waiter at the place to eat is always asking for permission to him in any case. As in the quote below.

*"Dan dia selalu minta izin setiap mau ngapa-ngapain "boleh saya catet pesanannya?" boleh mbak" boleh saya ambil menunya? "boleh mbak" boleh saya jalan dengan kaki kanan?" (gaya jalan) "boleh". (Suc/Pi/N5)"*

The data tells the experience of Raditya Dhika when eating at a restaurant while hunting for culinary in Bandung. A waiter who always asks for permission to do something, even though it seems funny, is a form of restaurant service in serving his customers. This is following one of the illocutionary acts of speech in the language of humor Raditya, which is a representation of antics about indicators of licensing.

Raditya said that as a child we must serve our parents, we must love them, and respect everything that is in them. As a child, we must always listen to the advice given by our parents, so that we always get blessings from him. Raditya also told us that there were many oddities that occurred in Indonesia. As in the following quote.

*"Adegannya gini ada bapaknya lagi sakit. "uhuk. Uhukk." Dan anaknya akhirnya datang. "kenapa bapak?" "anakku, bapak sakit" "iya saya tau bapak soalnya bapak batuk" "iya" setiap kali gue liat sinetron pas ada orang batuk pasti dia sakit "iya. Uhukk, uhukk. Belikan bapak obat" "belikan bapak obat di mana?" "di pasar" "baik" aku pergi yah pak? Iya nak. (Suc/ Pi/N5)"*

In these data it can be seen that Raditya Dhika informed the audience of a scene between a child and his father who was ill. This was interspersed with jokes that sometimes made his speech partner believe in what he was telling, but regardless of whether or not what was told by Raditya. This is in accordance with one of the illocutionary acts of speech in the language of humor Raditya which is a representation of antics in relation to the indicators of granting permits.

Raditya said that at this time he was approaching a woman whom he had been aiming for as his girlfriend since sitting on the 4th grade in elementary school. He once tried to express his feelings to his lover, but he had not had time to express his feelings when he was immediately rejected. He felt so upset that he did not know what he had to do to get the woman. He kept thinking until he was in high school.

When Raditya High School again tested her ability to express her feelings for the girl. However, again he had not had time to express his feelings the girl had refused him again. This hit his heart, he decided to pour out his heart to one of his friends. His friend gave positive advice for him, where he was told to invite him to love playing at Dufan. But it makes him afraid when the lover asks him to ride a vehicle that challenges his guts. As in the data quote below.

*"Oke kita ngantri. Gua ngantri. Gua deg-degan. Tau gak hari itu gua bersyukur banget, gua kuntet karena pas lagi gua ngantri ada papannya "kalo tinggi Anda kurang segini tidak boleh naik." (meragain ada papan) Tinggi gua ada sedikit lebih tinggi. Jadi gua jalan naikin papan itu ala tori-tori, begini. (jalan ala tori-tori). (Suc/ Mt/N5)"*

In these data, Raditya Dhika told his audience to the story that he was very grateful for the state of his stunted body (short). That way, he is considered still a child and is not allowed to ride rides that challenge the guts. This is done by the manager to continue to prioritize the safety of visitors in the arena of such games. Therefore, Raditya thanked God Almighty for his beautiful gift by making himself a stunted person (short). Following one of the illocutionary acts of speech in the language of humor Raditya, concerning the indicator to say thank you.

There is one incident that Raditya Dhika cannot forget when fed by her mother. Airplane pilot style is always used by the transition. The memory still left an impression on him. This is a bit challenging, because every sound of an airplane he always gaping. He thought was the bribe code from the mother. See the quote below.

*“Pas masi kecil gue disuapin sama nyokap gue main pesawat-pesawatan tau nggak dimasukin nasi kemudian Dika Dika pesawatnya mau landing a aammmm gara-gara itu sekarang gue rusak tiap kali gue keluar rumah terus ngeliat pesawat otomatis gue mangap aa turun gue lapar, assalamualaikum terima kasih gue Raditya Dhika. (Suc/Mt/N5)”*

In the quote of the data, it can be seen that Raditya Dhika thanked his speech partners who were present and listened to his speech before he closed his story. In accordance with one of the illocutionary acts of speech in the language of humor Raditya that caused antics in relation to the indicator to say thank you.

Raditya Dhika said his turmoil with the current state of television advertising in the country that was unable to adjust the advertising content and advertising roles. He took the example of shampoo advertisements. Until then he imitated the style of the artist who played while doing the advertisement on television. This became a special discussion by him at the Stand Up Comedy event that night.

*“Ade gua gedor-gedor. “abang cepetan!”. “diem!! Abang belum selesai!! Sebentar abang bilas dulu”. (gaya bilas rambut) iklan sampo aneh semuanya! Yang paling aneh iklan sampo yang paling baru yang sekarang udah gak ada, iklan sunsilk. (Suc/Mny/N2).”*

In the quote data, it appears that Raditya Dhika told his younger sibling to be patient waiting for him who was in the bathroom until he came out. This made the younger brother increasingly impatient and kept banging on the door until the brother came out. Following one of the illocutionary acts of speech in the language of humor Raditya that caused antics concerning the indicators told.

It has become a tradition in Indonesia to always say hello, every time you meet on the street or at home. We always greet each other, Raditya is telling a conversation story of someone who interacts with someone else in opening a conversation. Raditya still tells the story about the incident that happened to one of the band's vocalists who was named "Kangen Band" which is none other than Andika who is now languishing in bars due to drug cases.

Andika kangen the band as it was called, known for having long hairstyles with a few strands of hair that were broken down forward or better known as bangs. Raditya is still busy with scenes imitating the style of Andika missed the band in the bathroom, as if someone had come and looked for Andika kangen the band in the middle he was in the bathroom. Like the following quote.

*“Kalau orang ngajak ngobrol, ngetok dulu. “Assalamualaikum” “kenape?” (muka kesel megang poni rambut ke atas) “Andika ada?” “Andika!”*

*“sebentar ya, Andika di sini nih, mau ngomong apa sama Andika?”(megang poni rambut ke atas) “mau minta sumbangan” “Andika!”.* (Suc/Mny/N4)”

In the citation of the data, it appears that Raditya Dhika told his guest to wait a little while he called Andika. He told this to his speech partners in an alay style to make his speech partners happy and their speech partners laugh out loud. In accordance with one of the illocutionary acts of speech in the language of humor Raditya that caused antics in relation to the indicators told.

Raditya is confused by the strangeness that is happening in Indonesia today, not only in the world of cinema as happened in horror films. Some advertisements that sometimes the models and advertising materials are not appropriate, the problem has not ended after a new problem reappeared namely the mushrooming boy band, and bands in the country. What disturbs Raditya's mind right now are the boy band members and the names of the bands that seem strange to Raditya's ears.

Raditya expressed his opinion, to his speech partner about the appearance and style carried by the boy band who seemed alay and seemed not to show violence as a man. Precisely Raditya called it a semi-male. These words were made directly to the speech partner, if given the opportunity he offered to provide input for jazz bands called chlorophyll and leaf green which, if put together in one stage would produce oxygen. As in the following quote.

*“Ada nama band Indonesia namanya hijau daun. Ada band jazz lain yang namanya klorofil. Mungkin kalau bisa gue ngasi saran, coba dech mereka manggung satu panggung, jadinya oksigen. (nunjuk) “lihat! mereka berfotosintesis!” (gaya fotosintesis).* (Suc/Mny/N2)”

In the data excerpt above, Raditya stated to the audience, if he was given the opportunity to combine the two bands, one named hijau daun, and the other one named chlorophyll, then if combined in one stage it would become oxygen. So he said to the interlocutor. Raditya Dhika said that with his unique Alay style. The entire audience laughed loudly at Raditya's funny behavior. This is in accordance with one of the illocutionary acts of speech in the language of humor Raditya Dhika which gave rise to antics which is related to the offering indicator.

Representation of Perlokusi Speech Acts Raditya Dhika in the Stand Up Comedy Program on Metro TV

Raditya Dhika went to visit the book publishing site, the publisher of the media's establishment, he hoped that the publisher could publish his book, but things did not go too smoothly, Raditya had to wait for about three months and then he was called by the media's founder. However, he could not breathe easily, because the manuscript still had to be checked again, whether it was worth publishing or not. Therefore, he was advised to meet directly with the editor. Long story short, he met the editor at a cafe in Jakarta. But it was not as beautiful as expectations, he and his two co-authors still had to find the existence of the editor. They finally met and the Raditya script entitled "Kambing Jantan" was finally published in bookstores within three months. Have not had time to hang up the phone from the Raditya media, they immediately ran to a mall that has a bookstore. There he was busy searching to make himself feel a little stressed because his book was not found on a new bookshelf or anything else. He also decided to ask the waiter at the bookstore. Like the following data excerpt.

*“Oh ada mas stoknya ada lima belas bawa saya ke sana mas, baik mas, ikuti saya mas dia bawa obor hahaha (gaya orang megang obor) mas ada naga mas, mana mas saya panah (gaya orang memanah)”.* (Suc/Mnp/N5)

In the quote of the data, it appears that Raditya Dhika told his speech partner, about how he lied to a saleswoman. It's as if the salesperson is carrying a torch and walking in a dark cave and then a dragon is seen. Raditya acts as a great archer, even though all of that is just a lie created by Raditya to be able to make her speech partner laugh. This is in accordance with one of the acts of speech in the language of humor Raditya representations of antics in relation to deceptive indicators.

Because of a broken heart and want to get well soon, Raditya Dhika has never said love since 4th grade elementary school. To his classmate he had been rejected first, this made his heartbroken to pieces. This condition makes him look like a near-death, this he also revealed to one of his friends who indirectly asked for advice and input. With his friend willingly giving advice. For the first time, he invited his female friends to spend a vacation together in one of the rides in Jakarta, precisely in Dufan. However, there were many things he was thinking about, this condition because there were several rides he was afraid of, one of which was a lightning vehicle. He thought that if his girlfriend invited him to test his courage by riding the vehicle. Even though that vehicle is the most he avoids every time he leads to Dufan. See the following data excerpt.

*"Gua ngantri. Gua deg degan. Tau gak hari itu gua bersyukur, gua kuntet karena pas lagi gua ngantri ada papannya "kalo tinggi Anda kurang segini tidak boleh naik." (meragain ada papan) Tinggi gua ada sedikit lebih tinggi. Jadi gua jalan naikin papan itu ala tori-tori begini. (jalan ala tori-tori)".(Suc/Mnp/N4)*

In the citation of the data, it appears that Raditya Dhika told her speech partner about her story when deceiving her lover. It was only to avoid when he was invited to ride one of the rides in Dufan. In accordance with one of the acts of speaking of Raditya's humor language in relation to deceptive indicators.

The love relationship is indeed full of drama, sometimes in a love relationship, the woman often unconsciously presses and always limits the man. This is what makes men annoyed and annoyed with women and not hesitate to break the relationship. However, women by all means, still managed to prevent that, and the man always returned to her arms. This is the strength of women who can not be defeated by men.

Raditya said, that there was a man who always felt pressured in a relationship because he felt he was always monitored by all his gestures by his girlfriend. This attracts pity from her male friends, until one day at a beauty salon for women they meet. They tell each other stories. The following excerpt data below.

*"Di depan kasir sama cowok-cowok lain, diem nungguin. Cowok 1" kamu udah berapa lama? Cowok 2" tiga hari. Cowok 1" sabar, yang sabar yah, kita sudah diperbudak sama cewek". (Suc/Mmb/N2)*

In the citation of the data, it can be seen that Raditya Dhika told his speech partner about how he tried to encourage a man about how they feel at the moment. In accordance with one of the speech acts of Raditya's humor language, which caused antics in relation to indicators of encouragement.

Raditya told the audience about her past life that was economically deficient. As the first son, Raditya Dhika felt he had a greater responsibility towards his family. Raditya Dhika believes that determination and strong desire can change someone's life. In Bekasi, the city where Raditya Dhika lived, he experienced many things there.

He told the audience that he was none other than his interlocutors. Not only talking about his past, Raditya also said that everyone is in control of his destiny. All that remains

is whether the person wants to change or not. He spoke to his interlocutors by wanting to convince the audience. See the quote below.

*“Mereka hanya peduli dengan penampilan. Jadi maaf aja. ‘Jika kamu tampak hebat, hidupmu juga pasti bagus. Jika penampilannya buruk, sebaiknya kamu memperbaikinya’ semakin jelek tampang kamu, kamu harus semakin pandai”.*  
(SUC/Myk/N6)

In the data quote, Raditya assures his interlocutor that the worse you look, you should be getting smarter. If you look great then your life will look great, and vice versa, if you look bad, then you must try to improve your life, according to one of the acts of speech in the language of humor Raditya that causes antics in relation to convincing indicators.

#### IV. Conclusion

Based on a discussion of data collected at the Stand-Up Comedy event on Metro TV. Conclusions are linking the two acts of locution illocution, illocution, and perlocutionary speeches spoken by Raditya Dika as a comic, can be seen below:

1. During the Stand-Up Comedy Raditya Dhika used a lot of representations of elements of antics such as utterances that contain sentences for praying, blessing, and demanding. However, the sentences are only informational without any specific intention that must be done by the interlocutor. (Audience)
2. Raditya Dhika uses a lot of illocutionary acts of humor that contain sentence elements giving permission, thanks, orders, offers, promises. However, not just informing, the sentence also tends for the interlocutor to do something like applause, laughing, shouting, and whistling.
3. Perlocution speech acts Raditya Dhika uses many acts of humor which contain elements of utterances deceptive, encouraging, encouraging, convincing, annoying, gripping, confusing, disturbing, influencing, embarrassing, and attracting attention. It is not just about informing the interlocutor (Stand Up Comedy Audience), but also has a tendency to be affected by the interlocutor, for example by making the speech partner learn something, do something and think about something.

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