

Analysis of Fantasy Themes through Comedy in the @Bintangemon Instagram Account

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Abstract

This study discusses the analysis of fantasy themes through comedy in the @staremon Instagram account. Instagram is a medium to show talent, existence, and information and even to channel hobbies by creating video content called celebgram. One of the most successful celebrities today is Bintang Emon, whose real name is Gusti Muhammad Abdurrahman Bintang Mahaputra or Bintang Emon, born in Jombang, East Java. The account contains comedy content. Bintang Emon is an Indonesian stand-up comedy from Bandung in 2014, then became famous when he won Stand Up Academy 3, which was broadcast on Indosiar television in 2017. This study aims to discover how a series of fantasy themes occur so that they can construct Indonesian society through comedy videos on the @staremon Instagram account. This study uses a qualitative research method with a constructivist paradigm. The data analysis used for this research is Ernest Bormann's fantasy theme analysis. This study finds that there is a comedy that creates a pattern of communication between the audience through the depiction of the anxiety of the Indonesian people, giving rise to group dynamics agreeing.

Keywords

fantasy theme; comedy;
#DPOCorona video; Instagram;
@staremon



I. Introduction

The development of the internet brought us a new way of communicating with us. The presence of social media changes the communication paradigm in today's society (Sari et al., 2018). Communication that is not bound by distance, space and time. You do not have to meet face to face anytime, anywhere (Watie, 2016). Social media also lowers social status. Now how to communicate easily and quickly by accessing social media via the internet. All circles can use social media, from adults to children, can use social media (Hasbiansyah, 2008).

Visual communication is very popular with many people because communication itself can be understood in a different context (Tinarbuko, 2015). The concept of communication is based on mass media, language, writing, oral discussion, body language, and code. The term communication, in general, can be understood as the process of receiving and sending messages between individuals or groups to include information (Anindita & Riyanti, 2016).

While visuals can be seen from several levels: level of feeling, level of selection, and level of understanding. Feel level releases a little light that enters our eyes so they can see the phenomena around them (Akbar, 2018). The selection rate separates certain parts by looking at a phenomenon, so our eyes stay focused. At the same time, the level of understanding is so that we understand what we perceive as a phenomenon (Setiawan, 2016).

According to the APJII survey (APJII, 2020), the increase in the number of users is caused by several factors, including B. More equitable distribution of high-speed internet or broadband infrastructure in Indonesia by preparing, greater digital transformation through online learning, and policies telecommuting (working from home) by the COVID-19 pandemic in March last year. The results of the APJII survey in collaboration with the Indonesian Research Center (ISC) show that the number of internet users reached 73.7 per cent of Indonesia's population in the second quarter of this year. Based on BPS data, this number represents 196.7 million Internet users out of 266.9 million.

Social media is an example of a relatively recent development of information technology (Marbun *et al*, 2020). Instagram is among the most popular social media by millennials or the younger generation today. Most of the younger generation have their own Instagram account; some have more than one account (Sabani, 2018). The younger generation prefers to use Instagram to spread happiness alone; in other words, *to refresh* and enjoy it without any benefit to the audience (Sari, 2019). The Instagram application is a place to share videos and photos where users can take videos and photos, can also be added using filters, and upload them on various social media, one of which is the Instagram application itself. Data shared by Napoleon Cat (Napoleon Cat, 2020), vulnerable In March 2020, the use of Instagram in Indonesia reached 64 million (64.020 000), 23.3% of the entire population. A small proportion of them are women -50.3%. People aged 18-24 are the largest user group (24,000,000). with the highest ratio between men and women aged around 13-17 years, where female users are more than 1,100,000.

If the Instagram application is used properly and correctly, it will positively affect the wider community. The positive benefits are on Instagram itself as a *platform* media for sharing information and entertainment (Mahendra, 2017). Now looking for information and entertainment is easily accessible. Usually, television or websites' information and entertainment are starting to shift through Instagram. Providing information and entertainment through Instagram has begun to compete in content creation (Dian Prajarini, 2020).

Instagram accounts of @bintangemon, of the many *Instagram accounts* that provide information and entertainment, the @staremon account contains comedy content. Bintang Emon is an Indonesian *stand-up comedy* from Bandung in 2014. Then he became famous when he won *Stand Up Academy 3*, which was broadcast on Indosiar television in 2017. What is very interesting about @bintangemon's content is that it contains our complaints in everyday life. It can be seen from the content that the Instagram account @Bintangemon represents many of our feelings in everyday life, the virtual interaction with the content. The interaction is audiovisual. With so many positive responses from followers, the account made more comedy content containing various kinds of public complaints.

Instagram @Bintangemon is a place for social interaction between individuals and individuals or groups through *virtual* entertainment content for the Instagram account. Interacting begins with forming an Instagram account @Bintangemon in the form of audiovisual, audio, visual and so on. *Instagram followers* @bintangemon are people who have the same interest in entertainment comedy in cyberspace. Instagram account @Bintangemon is a public account and a place to share information about Indonesian life today. Bintang Emon is very talented in the field of content creators and makes videos that are often considered comedies by the Indonesian people.

Comedy or comedy is a funny work aimed at entertaining and causing humour, especially on television and in films (Alam, 2017). According to Rahmanadji (2007), Humor or Comedy is an impact that stimulates us to laugh or tends to laugh mentally; it can be a sense, or awareness, within us (sense of humour). This kind of assessment is only

based on what he saw without knowing the background of what was conveyed in the video. Many people have difficulty fulfilling their daily lives. In his uploads, Bintang Emon consistently brings up events that often occur among Indonesian people. This causes a relevance between the video and Bintang Emon viewers so that viewers give appreciation in the form of comments stating the similarities (Ekatami & Sutrisna, 2021).

Through this video, Bintang Emon indirectly represents the audience by presenting various conditions currently happening in Indonesia. When uploading and delivering comedy via Instagram. The value conveyed by Bintang Emon through video uploads via Instagram contains the reality of life made in a comedic way. Because the video often goes viral on Instagram. Based on the background described, the researcher sees an opportunity to explore the fantasy themes formed in the video through Bintang Emon videos. Researchers are interested in researching fantasy themes through comedy with his @staremon Instagram account.

Based on the background and research focus, the identification of the problem is how the fantasy theme is displayed in the #DPCORONA video on the @staremon Instagram account through the characters created. This study aims to find out how a series of fantasy themes and fantasy chains can construct Indonesian society through comedy content on the @staremon Instagram account. The results of this study can increase knowledge and contribution to communication science research, complement the contribution of qualitative research with fantasy theme analysis methods, and are expected to be a reference for further research.

II. Research Method

The researcher uses the method for analysis, namely Bormann's (1985) How to apply a qualitative approach to analyzing fantasy themes. Sugiyono (2013) suggests that qualitative research methods are research methods used to examine the condition of natural objects (as opposed to experiments) where the researcher is the key instrument, data collection techniques are carried out by triangulation (combined), and data analysis is inductive. The results of qualitative research emphasize meaning rather than generalization. Bogdan and Taylor (in Moleong 2002) define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behaviour. According to them, this approach is directed holistically at the background and the individual (whole).

Bormann's (1985) Analysis of fantasy themes as a tool for assessing rhetorical discourse that focuses on communication messages explains that "Analysis of fantasy themes as a tool for evaluating rhetorical discourse, which focuses on messages, as opposed to the speaker (source), audience, or situation.". The basis of the unit of analysis is the fantasy theme, where the content of the dramatization of the message triggers a series of fantasy is the content of the dramatization message that triggers the fantasy chain. The theme of fantasy as an experience and perpetuation of shared perceptions of several empirical group members. As in this study, Bintang Emon shows his experiences and views on the unrest of the Indonesian people through jokes or humour in the form of videos on his Instagram account.

III. Results and Discussion

3.1 New Media and Social-Media

New media use the internet, technology-based online media, interactive, flexible and can function privately and publicly. (Mondry, 2008) . The word media refers to mainstream media, particularly media such as television and informational letters. This is why we use the term media. New media is a form of media that uses digital technology such as social media and the internet. This is different from the existing media, which refers to traditional media such as print media, newspapers, magazines, television and radio (Indrawan & Ilmar, 2020)

The term new media generally refers to interactive digital media that incorporate two-way communication, involving some form of computing. The new media is different from the old media, such as television, radio, and telephone. Some new media appear in the form of merging old media with computer chips and *hard drives*. Bolter and Grusin (in Nugroho, 2020) said that old and new media restore or reshape each other. What is new about new media stems from the specific ways in which they are changing the shape of older media and how older media are changing themselves to meet the challenges of new media. The term new media, as used today, refers to media with digital and interactive platforms and different electronic mass media. New media in the current digital era are media based on information and communication technology relying on speed in disseminating content (Norhabiba & Putri, 2018).

The internet is the original form of New Media. The internet itself is considered the most important sense of the issue to be developed in the future. The internet can generate code, store, manipulate and receive messages (Rusni & Lubis, 2017). The internet has a way of use, technology, the scope of service, *image*, and content. The internet cannot be controlled, owned or managed by a single entity. However, the internet is a network of personal computers that are internationally connected, operate according to the law, and are mutually agreed upon. Accessing the internet certainly requires supporting devices such as personal computers, tablets, cellphones, smartphones, etc. In addition to supporting devices, internet connections are obtained from *providers or wifi* networks (Hutami & Irwansyah, 2019).

Social media is a term often used to refer to new forms of media that involve interactive participation. Social media is a medium that serves as a bridge for social communication (Kurmia, 2005). An online media where people can tell each other, participate, share, and form networks. Social media uses web and mobile-based technologies to turn communication into interactive dialogue. Individuals can now seek information from various sources and dialogue with others through message forums about posted information. At the heart of this ongoing revolution is social media. In social media, message collaboration occurs through images, videos, text, graphics, other symbols and sound. In addition, social media accommodates communication transactions that occur through special tools, such as utilizing a combination of sounds, images, and text.

The advantages of social media according to Taprial & Kanwar (2012) that social media has several advantages that make it stronger than traditional media, namely:

- a. Accessibility, social media is a medium that is easy to access because it requires little or no cost.
- b. Speed, content created on social media is available to everyone in the forum, network or community once published.

- c. Interactivity and social media can accommodate two or more communication channels. Users can interact with each other, ask questions, discuss, and share opinions that might make people interested in doing so.
- d. Longevity, content on social media remains accessible for a long time, or even forever.
- e. Reach, the internet offers unlimited coverage of all available content. Anyone can access it from anywhere and can reach it.

3.2 Instagram

Instagram is one of the social media that many people love. The users are diverse, from small children to the elderly, from students to business people. Social media, which focuses on the platform of various photos and videos, is increasingly popular so that it can equate with Facebook and Twitter. Features owned by Instagram are filters, Instagram stories, IGTV, and Reels. Instagram has been around since 2010. Instagram comes from the words "Instant" and "telegram", which underlies the name "insta", such as a polaroid camera known as "instant photos", with the meaning Instagram can also display photos instantly. At the same time, the word telegram refers to a tool that works to send information to others quickly. This is the same as Instagram's function, which can upload photos with an internet connection to receive the information submitted quickly (Karimkhani et al., 2014).

The speciality of Instagram is not far from the role of the features offered by Instagram. The features provided by Instagram have the following advantages:

- a. Share Photos and Videos. This feature is the most important of Instagram as a place to share photos and videos with other users. The photos you want to upload can be obtained through the gallery or on the Instagram default camera.
- b. Comments and Likes. On uploaded photos and videos, other users can comment and like or *like* Instagram, which has something in common with Facebook, which means that other users like the photos and videos uploaded.
- c. Instagram Stories. This feature allows Instagram users to take photos and videos by adding effects and then uploading them to other users. The content will be gone in 24 hours.
- d. IGTV. IGTV on Instagram is a vertical video feature that allows you to upload videos that are 10- to 60 minutes long.

The researcher discusses the research results obtained from the problems that have been described in the introduction. The study's results were obtained by analyzing the fantasies in the #DPO comedy content video on @staremon's Instagram based on dramatic messages. The theory of fantasy theme analysis by Ernest Bormann, which researchers use to the reality and lives of viewers of Bintang Emon content who get messages and fantasies created by Bintang Emon in the comedy content video #DPO.

3.3 #DPOCorona Fantasy Theme

The fantasy theme #DPOCorona is a fantasy theme that the researcher chose based on a series of dramatized messages that tell about Covid-19 or the Coronavirus in Indonesian society activity and uploaded by Bintang Emon on his Instagram account. The video got several views of 8,700,000 views. This figure is quite high if you look at the number of followers or followers, which is 4,600,000. The character raised by Bintang Emon represents the anxiety of the Indonesian people who ignore health protocols. The followers who watched the video provided feedback in the form of comments on the video uploaded by Bintang Emon, which stated the similarities in this situation. The responses

given were not only similar but also felt and experienced by the audience of the Bintang Emon video.

This story begins when some Indonesians do not want to wear masks and roam around during the Covid-19 pandemic, which is on the rise. Bintang Emon conveyed a message to his followers in the form of a video; at 0:46 – 0:55, Bintang Emon said, *“if you die because of belittling the corona, others can get it, those who bathe you, those who bury you, the catering person at tahlilan will also get you”*.

From the analysis of these words with the fantasy theme above, there is an element of *the Fantasy Chain* (Feedback). From these words, there is an element of dramatization that gives rise to *Fantasy Chain*, which is in the form of a public feed such as comments, likes, and comments from viewers of the video "#DPOCorona" on the @staremon Instagram account.

Fantasy Chain emerged because the audience who gave comments resembled their anxiety in the conditions that Bintang Emon was facing, as said by donitabhubiy's account *"Cool...thank you for the in-depth education. hopefully, people who make fun of it touched his heart."* In addition, many viewers left comments expressing their anxiety about the message that was conveyed by Bintang Emon saying in the video, *"People are coughing, please avoid it, do not cough, you scold, "wet cough, Pak Haji?"*, then also Bintang Emon said *"let me say the symptoms are cough you take cough medicine, cough medicine is confused "oh God, this is not my job description."*

There are comments in the comments column for the #DPOCorona video, which can conclude that the group of viewers said that cough medicine can also get corona, which was made by Bintang Emon in his video *"only because you have symptoms of coughing, you take cough medicine, cough medicine is confused Oh my God, this is not my job desk, the cough medicine is infected with corona"*. An Instagram account named @dedekholifah98 said, *"Not my job desc, O Allah"* Then another Instagram account named @ananda.meyli said, *"a confused cough medicine, oh my god, this is not my job desk, lol"*. With that, they agreed to express their agreement with the fantasy created by Bintang Emon, namely cough medicine, not the job desk. Then another Instagram account called @enzystoria *"Thanks for the information this way 'Cough sir aji' is very frequent."* Then an Instagram account named @esyaheka0106 commented, *"Until now I am still laughing "if someone coughs, you cannot wait, do not ask hajj sir cough"* these words were said by Bintang Emon in the video, further strengthening the fantasy that corona is just a just cough. From the comments in the comments column on the #DPOCorona video, we can conclude that this group of viewers can feel the same way. Bintang Emon conveys a message to his audience, advising his videos. An Instagram account named @tsputri *"Bang this message arrives at the same time comforting him from his worries every time he leaves the house because of demands"* means that the fantasy created by Bintang Emon and accepted by the audience can easily receive messages wrapped in comedy. Then there is the Instagram account @kartikaputriworld commenting, *"these are just creative young people, and then they educate positive and smart things, yes,"* it can be interpreted that the fantasy created by Bintang Emon is getting easier to get information and not a few of them easily get information when watching Instagram videos—created by Star Emon.

Based on the results of this research, the discussion can be described as the chain of fantasy created when the dramatized message managed to get a public response through the comments column on the #DPOCorona video. In the Instagram video of @bintangemon titled #DPOCorona, Bintang Emon describes anxiety towards people who do not want to comply with health protocols. Star Emon is seen exploring the character of anxiety towards people who underestimate the coronavirus. Bintang Emon said in his

video, "People are coughing, so avoid them, don't let anyone cough. You reprimanded "Wet cough, Pak Haji?". There are two fantasy themes in the video, namely when Bintang Emon says "people cough, avoid it, do not let anyone cough, you reprimand *"wet cough Pak Haji?"*". and when Bintang Emon said *"the cough medicine was confused "oh my God this is not my job description"* The first fantasy theme received by viewers and Instagram followers @Bintangemon #DPOCorona because they stated similarities in the jokes delivered by Bintang Emon to the point of emotional touch because it happened in social reality. Social media is indeed used as a means to interact between its users to make it easier to get complete and fast information. In its development, social media has emerged as a new media that is much in demand, so that it has become a tool that many people need and are no longer strangers in society, as stated in an Instagram account called @enzystoria, namely: *"Thank you for information like this 'Cough sir aji' is very frequent"*. Next was when Bintang Emon said, *"the cough medicine was confused "oh my God, this is not my job description"*. Bintang Emon advised the audience that only symptoms of coughing do not mean only coughing.

The fantasy themes of the video show that Bintang Emon constructs Indonesian society by packaging words that are dramatized through jokes or comedy to bring out the content of the message that is easily accepted by the audience well. The joke or comedy is a form of delivering Bintang Emon's message to the existing social reality. Fantasy chain that arises through the comments column containing agreement and similarities to the story or joke in the form of comments, *likes*, and comments in comments. The fantasy theme and fantasy chains create dynamics between the audience in the video. They started with the similarities in the comments and then responded again with comments from the audience who agreed with the similarities. Based on the analysis of Ernest Bormann's fantasy chain, which is based on the reality of the lives of the viewers of Bintang Emon's Instagram videos, the researchers have done can be concluded that Bintang Emon, through the @staremon Instagram account, constructs Indonesian society through comedy videos that form a fantasy chain, namely: #DPOCorona. These fantasy themes aim to achieve the goal of interaction and create a social reality between video viewers on the @staremon Instagram account as a form of anxiety for the Indonesian people who still ignore the established health protocols. In addition, through the fantasy theme in the #DPOCorona video, viewers of the Instagram video @staremon understand and express their agreement with the sentence that Bintang Emon conveyed in his #DPOCorona video, as a form of fantasy chain from symbolic convergence theory on new media on media *platforms* Instagram social.

IV. Conclusion

The use of words and language conveyed by Bintang Emon in conveying the message was accepted by viewers of the Instagram video account @ Bintangemon, who felt that it was following their reality and life. It generates dynamics through *likes*, comments, and comments within comments. Through the fantasy chain, it can be concluded that the fantasy created in the #DPOCorona video, namely: 1. illustrates that it is not only coughing that causes the arrival of the coronavirus. The fantasy is agreed upon and accepted by the audience through the comments column called the fantasy chain. 2. If someone coughs, do not take it as a joke or joke. This fantasy is agreed upon and accepted by the audience through the comment column called a fantasy chain, and even this incident is a social reality for the audience. 3. Bintang Emon describes an Indonesian citizen who, when experiencing symptoms of the coronavirus, sees only a cough, relating this incident

to only taking cough medicine; the problem is not resolved by just taking cough medicine without following health protocols. The audience agreed upon and accepted the change through the comment column called the fantasy chain, so the audience received the message well by including humour or comedy.

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