

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This chapter presents the data collection and analysis to find the answer of the problems of the research. This chapter includes findings and discussions on the general structure of Stand Up Comedy jokes, types of humorous interaction, and the social functions of humor. The findings are generally served in tables so that they can be read more efficiently and effectively, and also they are provided with some elaborations. The discussions are elaborated right after the findings are served.

#### **4.1 Findings and Discussions on General Structure of Stand Up Comedy Jokes**

To reveal the general structure of the jokes, this research use the theory proposed by Alexander (2009). Alexander (2009) argues that generic elements of a joke are setup and punchline. Setup establishes the necessary background knowledge or info of the joke to the audiences as the premise. The setup should be as brief as possible (new open mic comics tend to play on with unnecessary details). Punchline is the laugh line. The setup leads the audience in one direction, and the comics surprise them by suddenly going off in a different direction. The twist or element of surprise is the punchlines. That incongruity is the main ingredient.

However, Alexander (2009) also states there is “tag” element in a structure of a joke. Tag is also known as toppers, tag is an additional punchline. Sometimes they

build on the original, sometimes they twist and snap back and forth in surprising new directions.

The data of four video transcriptions identified 53 utterances of jokes. The 53 utterances of jokes contained the “Setup” and “Punchline”, There were 30 utterances of Acho’s jokes that contained the “Tags” in it. As mentioned earlier in the theory that “tags” was an optional part to be attached in the jokes. Here are some examples taken from the data of general structure of the jokes (The entire utterances can be seen in Appendix D):

- **Setup-Punchline**

- (1) Dan *gua sempet* tanya ke bokap *gua gitu*, “*emang* “Muhadkly” itu artinya apa?”, dan *gua* langsung *shocked* karna nama *gua* itu singkatan. *Emangnya gua partai gitu disingkat-singkat?*

- **Setup-Punchline-Tags**

- (2) Dan yang *gua* bingung, ini komentator kita ini *sotoy-sotoy* semuanya *gitu*. Misalnya, dia *nyalahin* katanya, “Ah, pemain kita, Bung, tendangan bebasnya tidak masuk.” Ya namanya juga “Tendangan Bebas” *gitu kan*, terserah *dong* pemain mau gol apa *engga, gitu*. Kecuali namanya “Tendangan Fardu”, kalo “Tendangan Fardu” harus masuk *gitu*, kalo *ga* masuk *harom*. Itu makanya, “Tendangan Bebas” ya bebas *gitu*.

**Notes:**

**Yellow** : **Setup**

**Red** : **Punchline**

**Turquoise** : **Tags**

The distribution of the general structure of Muhadkly Acho's jokes could be seen on the **Table 4.1**:

**Table. 4.1 The Distribution of The General Structure of Muhadkly Acho's Jokes**

General Structure	Total Count	%	Rank
Setup-Punchline	23	43.4%	2
Setup-Punchline-Tags	30	56.6%	1
<b>Total Utterances</b>	53	100%	

From **Table. 4.1**, it is seen that all of the elements of the general structure proposed by Alexander (2009) are provided in Muhadkly Acho Stand Up comedy jokes. For the regular structure of jokes, Muhadkly Acho uses only 43.4% or 23 of 53 jokes in his total four performances. This structure (Setup-Punchline) is the default structure in building a joke according to Alexander (2009). Mike Bent (2012) states that the set-up and punchline is a simple yet effective format like you state a fact or opinion, then give it a comedic twist.

In addition, it is seen from Table. 5 that Muhadkly Acho mostly uses "Tags" in his jokes as seen in numbers for 30 of 53 or 56.6%. As mentioned in Chapter 2 that "Tags" usage is optional as the additional "Punchline", and

Muhadkly Acho is likely using this option as seen from the findings. It can be assumed that Muhadkly Acho is a comic that is likely to prolong his punchline of the jokes. 56.6% of all of his jokes in the data that uses tags shows a great indication that he is intentionally planning to do the extension of the jokes. It is said intentionally because the materials of the jokes are written by the comic.

In the **Table 4.2** it can be seen the general structure of the jokes from four videos. See the table below:

**Table 4.2 The General Structure of The Jokes**

Utter. V1	General Structure	Utter. V2	General Structure	Utter. V3	General Structure	Utter. V4	General Structure
1.	S-P	1.	S-P	1.	S-P	1.	S-P
2.	S-P	2.	S-P	2.	S-P-T	2.	S-P-T
3.	S-P-T	3.	S-P-T	3.	S-P-T	3.	S-P-T
4.	S-P-T	4.	S-P	4.	S-P-T	4.	S-P-T
5.	S-P	5.	S-P-T	5.	S-P	5.	S-P
6.	S-P-T	6.	S-P-T	6.	S-P-T	6.	S-P-T
7.	S-P-T	7.	S-P-T	7.	S-P	7.	S-P
8.	S-P-T	8.	S-P-T	8.		8.	S-P
9.	S-P-T	9.	S-P-T	9.		9.	S-P-T
10.	S-P	10.	S-P	10.		10.	S-P-T
11.	S-P	11.	S-P-T	11.		11.	S-P
12.	S-P	12.	S-P-T	12.		12.	S-P-T
13.	S-P-T	13.	S-P-T	13.		13.	S-P
14.	S-P-T	14.	S-P	14.		14.	S-P
15.	S-P-T	15.		15.		15.	S-P
16.	S-P-T	16.		16.		16.	S-P

Notes :

Utter. V1 : Utterances of Video 1

Utter. V2 : Utterances of Video 2

Utter. V3 : Utterances of Video 3

Utter. V4 : Utterances of Video 4

S : Setup

P : Punchline

T : Tags

From **Table 4.2** it can be seen that the common arrangement of the jokes will always be S-P (Setup-Punchline). Alexander (2009) argues that setup is the brief background knowledge of the jokes, while punchline is the twist of the setup to create the incongruity so that it produces humor. Thus, the arrangement should not be changed for the sake of the logical senses of the jokes.

Setup is a clear and dense background of a joke (Alexander, 2009). It can be seen in **Table 4.2** that some setups are highlighted with yellow that means they influence each others. The influence of the setups lay on the topics. There are 8 setups that stand side by side meaning that there are no other jokes that block one setup to influence the next. Here is the example of side by side setup, see V2 no. 2 (8) and V2 no. 3 (9) in **Table 4.2** for instance:

- (3) "Dan *gua sempet tanya ke bokap gua gitu, "emang "Muhadkly" itu artinya apa?"*, dan *gua langsung shocked karna nama gua itu singkatan..."*
- (4) "Ternyata "Muhadkly" itu "Muh"nya adalah "Muharram", jadi *gua lahir di bulan "Muharram". "Had"nya adalah "Ahad", atau hari Minggu, dan "Kly"nya adalah "Klywon."*

It can be seen from example (8) that the first setup is telling the audiences about the comic's origin for his name and he is told that his name is an abbreviation. Example (9) is the second setup that is influenced by the previous setup in terms of the topic of the comic's name origin. Example (9) accounts the abbreviations of Muhadkly's name. The interesting matter here is that the punchline followed after each setup is different. It is assumed that the comic tries to build a strong bound of story in some utterances by placing the setups that influence each other side by side.

There are also setups that influence each other but they are not side by side in position. See **Table 4.2** V2 no. 8 (10), and V2 no. 14 (11), for instance:

- (5) "Itu satu yah di televisi, gitu. Belum lagi, gua juga ga ngerti, ada konsep setan namanya, "Suster Ngesot."
- (6) "Soal suster ngesot tadi, satu-satunya kebanggaan yang bisa dibanggain dari suster ngesot adalah,..."

From example (10) we can see the first setup is the first time actually the comic raises the topic of "Suster Ngesot" topic in his performance (see Appendix I). The most interesting thing is that the setup that stands "Suster Ngesot" topic for the first time influence the last utterance of the comic's joke that is located relatively far from the initiate setup. Example (11) is the influenced setup that tells the audiences about how we should proud of "Suster Ngesot/Drifting Nurse" for being the only one ghost that graduated from Nursery Academy (this will be the punchline). It is clearly seen that the topic of the last setup is flashing back and influenced by another setup far back there. The assumption is that the comic considers the punchline of being proud of "Suster Ngesot" as the only ghost who

graduated from Nursery Academy is the massive “bomb” to close the performance. It also lets the audiences hang with the laughter and logical analysis about the graduation of “Suster Ngesot” from Nursery Academy.

On the other hand, there are only 4 punchlines that are influencing each other. Similar as the previous explanation about the side by side influencing setup, the punchline also has the side by side influencing punchline in this research. See the punchlines in V2 no. 10 (12) and V2 no. 11 (13) of **Table 4.2** for instance:

- (7) “Dan yang bingung adalah, kenapa tiba-tiba *lu tadinya* masuk ke lapangan sendiri, tiba-tiba ada lima belas orang yang *joget.. itu dari mana?*”
- (8) “Coba *kalo elu* orang India, *elu galau, elu ga* boleh nangis, *elu harus nelponin temen-temen,* “*Lu ada jadwal ga hari ini? Bisa tolongin jogetin gua ga? Gua habis putus nih.*”

From example (12) it can be seen that the first punchline is talking about the comic’s concern about how a single Indian walking alone in a field in a certain situation can suddenly be accompanied by fifteen people dancing around him/her. The previous punchline is interconnected with example (13) that is the next punchline about how a single Indian who just broke up should not cry for that, but calling some friends to dance for him/her ‘celebrating’ the breaking up instead. Based on that, it is clearly to see there is a possibility for one punchline influences another punchline. This can be an indication that the comic is trying to keep the audiences be involved deeper to the arrangement and the development of the story.

There is 1 interconnection for the tags found in the research. It can be seen in **Table 4.2** column V2 no. 8 (14) and column V2 no. 9 (15) for example:



- (9) “Apa yang *lu* harapkan dari setan yang memiliki keterbatasan fisik? *Gimana* coba dia bisa *nakut-nakutin* orang, *gitu*? *Kadang* *gua* juga suka *kasian* kalo *Suster Ngesot* *tu* *ya*; di saat *Kuntilanak*...*ya* setan itu *kan* *harusnya* punya keterampilan, *yah*, bisa *ngilang*, bisa ini.. lah dia sulit sekali melakukan *manuver-manuver* *gitu*. *Kalo* dia jalannya harus *ngesot*, *gitu*, *gimana*?”
- (10) “Sulit *buat* dia *buat* belok-belok.”

From example (14) it is seen that the first tag tells the audience about how “Suster Ngesot” should not be a ghost to be afraid of because of her disability. A ghost should have had some magical skills according to the comic, but “Suster Ngesot” only be able to drift and no more than that, and it is hard for her to do such manuever when chasing human beings. Example (15) is the next tag that interestingly has the same topic as the first tag. This tag is like repeating the previous tag about how difficult it is for “Suster Ngesot” to do such manuevers because of her only ability in drifting. It is seen the interconnection between these two tags in terms of the topic. It can be assumed that such topic is needed to be emphasized to the audiences based on the comic’s consideration. Thus, the audiences will picture simultaneously of how difficult “Suster Ngesot” does some manuevers when chasing human beings.

Referring to the findings of the general structure of joke, it reveals that the comic, Muhadkly Acho understands how to create a proper joke. Instead of arranging the elements of general structure randomly, he used the generic structure of the joke properly so that the audiences get the point of the joke by laughing.



## 4.2 Findings and Discussions on Types of Humorous Interactions

The types of humorous interactions theory used to analyze the data were proposed by Attardo (1994). Types of humorous interactions according to Attardo (1994) are joke telling, conversational jokes, teasing, and ritual joking. After analyzing the data, it was found that not all of those humorous interactions mentioned before popping up in the data. From 53 utterances of jokes, there were 51 joke telling and 2 conversational jokes identified from the data.

From the analysis, it is found that the social functions of humor in the jokes can be easily identified mostly from the punchline of the jokes, though it is not always. Some distinguishable social functions of humor are provided in the initial or another part of the jokes, just not in the punchline.

To analyze and elaborate the social functions of humor, it is important to set one utterance of joke as a unity contains at least setup and punchline as that will shape a full logical and contextual message of the joke.

The distribution table of types of humorous interactions of Muhadkly Acho's jokes can be seen in **Table 4.3**:

**Table. 4.3 The Distribution of Types of Humorous Interactions**

Types of Humorous Interactions	Total Count	%	Rank
Joke Telling	51	96.2%	1
Conversational Jokes	2	3.8%	2
Teasing	-	-	-

Ritual Joking	-	-	-
<b>Total Utterances</b>	<b>53</b>	<b>100%</b>	

From **Table. 4.3**, it is seen that the types of humorous interaction number one or joke telling is the most used and frequent to be appeared in Muhadkly Acho's jokes. 51 utterances or 96.2% is a significant number to justify that joke telling is the most used type of humorous interactions. It was understandable that Muhadkly Acho only used 2 utterances or 3.8% conversational jokes in his four performances.

Danandjaja (2005: 9) argues that Stand Up comedy performance is a genre in delivering jokes in a casual way. Acho's Stand Up comedy performances in the four videos were also held in casual settings, attended by various kind of people looking for entertainment, it is believed that joke telling is the most appropriate type of humorous interaction.

Conversational joke is not quite appropriate to be used in Stand Up comedy performance because it needs some more rigid structures to be applied like turn taking and so on; while teasing that is too critical; and ritual joking that needs a special ritual occasion to be performed.

However, after seeing the tags that are frequently used in Muhadkly Acho's jokes, it is assumed that the comic feels doubt about the audiences will not get the jokes in one attempt of generic form (setup-punchline). Thus, the tags are

attached to some jokes and some repetitions of the punchline are inevitable since the tags are the extension of the punchline.

### 4.3 Findings and Discussions on the Social Functions of Humor

The social functions of humor theory used in this research were also proposed by Attardo (1994). Attardo (1994) divides the social functions of humor into primary social functions of humor, and secondary social functions of humor. The primary function of humor covers the social management, decommitment, mediation, and defunctionalization. There are 52 utterances that contain the primary function of humor. There are functions of 47 social management, 3 mediation, and 2 defunctionalization. While there is solely one secondary found in the research. Here is the distribution table of social functions of humor:

**Table. 4.4 The Distribution of Social Functions of Humor**

Social Functions of Humor		Total Count	%	Rank
Primary Social Function of Humor	Social Management	47	88.7%	1
	Decommitment	-	-	-
	Mediation	1	1.8%	2
	Defunctionalization	3	5.7%	3
Secondary Social Function of Humor		1	1.8%	4
<b>Total Utterances</b>		53	100%	

It is seen in the **Table. 4.4** that the social functions of humor contained in Muhadkly Acho's Stand Up comedy jokes are social management, mediation, defunctionalization, and the secondary social function of humor. It is also seen that the social management function is the most function that is used in every humorous jokes of Muhadkly Acho. Attardo (1994) says that the social management function is used to be a tool to strengthen the in-group bonding, in-group interactions, and or even out-group rejection.

The social management function itself consists of some sub-points such as, social control, conveying social norms, ingratiation, discourse management, establish common ground, cleverness, social play, and repair.

Most likely, the sub-points that are attached to the jokes of Muhadkly Acho are social control, conveying social norms; establish common ground, and cleverness. The social control is used to bond the closeness by the comic by embarrassing or intimidating the members of the group (Long and Graesser 1988:53). Here is the example taken from Appendix 3:

(11) "*Gua seneng jadi alumni di sini, dari jaman dulu yang masih di Cyber ya,  
I happy being alumni in here, from age past that still in Cyber yes*

*ya kantornya kecil ya. Sekarang enak, bikin program bisa pake .php, kalo  
yes the office small yes. Now delicious, make program can use .php, if*

*dulu kita bikin website itu dari tepung terigu gitu ya, masih manual banget  
past we make website that from flour yes still manual very*

*gitu.*  
that.

“yes, the office was so little. Now it is different, you can make a program using .php, I was even making a website using flour since it was very manual a long time ago.”

From example (16) it can be seen that the comic was invited by the firm to celebrate the birthday of the firm. Instead of praising the firm, the comic embarrasses it. The way of how the comic embarrassed the firm by depicting of how archaic the conditions were, and he was exaggerating some conditions, for instance, telling people that he made a program with flour in the past. Another way of Muhadkly Acho embarrassed the firm was by telling the audiences that the firm had a little office and an archaic technology to make a website, but it was a long time ago. It is not relevant to the present situation of such situation. Hence, the audiences laugh after hearing the jokes because they imagine the unsophisticated situation in the past of the comic's, and in the same time feel bonded as colleagues.

Muhadkly Acho also often uses another part of social management like the function of conveying the social norms. The comic uses humor to attract attention on taboos, unacceptable behavior, etc. Nielsen (1983: 446) notes that some social norms that can be conveyed such as a white, middle-class, suburban women do a wit or sarcasm to other women to control sexual behavior. In Muhadkly Acho's case, here are some examples to be considered as such function:

(12) Mak Erot itu adalah ikon dari Sukabumi, yah. Emak-emak yang jago  
*Mak Erot is an icon from Sukabumi, yes. Grandmothers that capable*

memperbesar alat kelamin..... Mak Erot tuh, dikasih iPhone misalnya yah, itu upsizing genital..... Mak Erot given iPhone for instance yes, that

kan iPhone itu touch screen yah disentuh dielus-elus whoa lama-lama gede  
that iPhone is touch screen yes touched stroked whoa long-long big

“dhuar!” jadi gede, jadi iPad ye.  
“dhuar!” being big be iPad.

“Mak Erot is the icon of Sukabumi, she’s an old woman who can upsize the male’s genital....If you give Mak Erot an iPhone, it is a touch screen phone, the she strokes it over and over again and “dhuar!” it’s getting bigger and being an iPad.”

(13)Gua qa ngerti kenapa konser dangdut itu di kampung-kampung gitu yah,  
I don’t get it why concert dangdut in villages

seringkali rusuh, rusuh apa aja lagunya rusuh.  
are often chaotic chaotic whatever the songs.

“I don’t get it why are Dangdut concerts in the villages often chaotic for whatever the songs are.”

Example (17) will be the example about conveying the norms regarding the taboo matters. Talking about an old woman who can upsize male’s genital is generally considered taboo in the society, but here, Acho can wrap up the joke with the strong taboo sense neatly in a very humorous way.

On the other hand, example (18) shows the example of conveying the social norm in terms of unacceptable behavior. Acho shares his anxiety about why a “Dangdut” concert often causes chaotic situation whatever the songs are. Songs performed in a Dangdut concert are usually calm, love, or funny songs, but the audiences surprisingly give unpredictable reactions in form of creating chaotic situations. They become wild and uncontrolled, and start punching and kicking each other, which are Acho’s concern. It is assumed that watching a music concert should be one way of looking for entertainments instead of delivering our own lives in such chaotic crowd that ruins all the comforts.

The other sub-points are establishing common ground and cleverness. Establishing common ground means a speaker use the hearer's reaction to humor to establishing his or her attention, understanding, or degree of understanding (Attardo, 1994). While Attardo (1994) states that cleverness is something that requires extra processing in producing and comprehending its connotative senses. Here are the examples (19) and (20) showing the functions of establasing common ground and cleverness respectively:

(14) Belum lagi, *qua juga qa ngerti*, ada konsep setan namanya, "Suster Ngesot".  
*Yet again I too not understand concept ghost named "Suster Ngesot"*

*Gimana coba lu jadi setan kalo lu jalan aja susah, gitu. Apa yang lu harapkan*  
*how try you become ghost if you walk difficult What that you expect*

*dari setan yang memiliki keterbatasan fisik?*  
*from ghost that has disability?*

"Yet, I don't understand the concept of a ghost named "Suster Ngesot". How can you be a ghost with so many difficulties? What do you expect from a ghost with so many disabilities?"

(15) Dan tips *buat elu kalo dikejar Suster Ngesot lu qa usah baca Yasin, lu qa usah*  
*And tips for you if chased by Suster Ngesot you don't read Yasin, you don't*

*pake bawang putih, lu tebar aja paku payung. Sulit *buat dia buat belok-belok.**  
*use garlic you spread nails Hard for her to turn*

"And here are some tips if you're chased by "Suster Ngesot" you don't have to recite Yasin or use garlics. Just spread out the nails and it will be difficult for her to turn."

Example (19) is the example for the establishing common ground function. There, Muhadkly Acho addressed a different concept of a ghost namely "Suster Ngesot." People commonly understood the general concept of this kind of ghost, but Acho tried to establish a differentiation to that common ground. Muhadkly



Acho bended the common ground of people's understandings about "Suster Ngesot" to be mutual as his. He told audiences not to be scared to the ghosts generally, specifically the "Suster Ngesot" who was considered a disabled ghost. He assures the audiences that we can hope nothing from a ghost that has a disability. Then the audiences burst in laugh after hearing Acho's new concept of the ghost.

On the other hand, example (20) is the example for the cleverness function. The cleverness that Acho brings here is to connote "Suster Ngesot" maneuvers with the maneuver of vehicle in the daily life. After being conveyed such logic, the audiences laugh quickly after imaging that "Suster Ngesot" is unable to move zigzag as a vehicle does. It shows how humor has positive connotations in our society.

There is also the defunctionalization function identified in this research. Defunctionalized language is language that is not used for transmission of information (its principal function), but for playful (ludic) purposes (Long and Graesser (1988: 57). Example (21) shows how a language can be played:

(16) *Cuman agak kasihan sih ngliaat Lady Gaga yah. Katanya kan Lady Gaga lagi just a bit pity see Lady Gaga yes. Said Lady Gaga is dicekal oleh berbagai macam ormas, yah. Katanya penampilannya tidak senonoh condemned by various NGO, yes. Said appearance not proper gitu yah, duanonoh mungkin dia. Nonoh sekali gitu maksudnya. yes, twoproper maybe her. Nonoh very means.*

"It's a bit pity to see Lady Gaga. They say she's being condemned by various NGO for not showing a proper appearance, she's maybe two proper. Very proper it means."

Example (21) shows of how an Indonesian language can be played for a playful purpose. The word “Senonoh” means “Se=Satu/One”, and be considered to be “Satu Nonoh” or “One Nonoh”. Muhadkly said “Duanonoh” afterwards in the meaning of “Dua=Two”. So, he argues that “Duanonoh” is the highest form of “Senonoh.” It is interesting to see how language can be played such way to invite laughters of the audiences.

There is also one secondary function of humor found in this research. The secondary function of humor lays on one comic’s utterance about Makassar language (see Appendix I, No. 34). The comic tells the audiences about how Makassar people differentiate “You”, “I”, and “Us”. He addressed this issue in front of audiences who generally do not know about Makassar language. It was held in a local café in Jakarta. By this way, Muhadkly succeeded in transmitting new knowledge to the audiences as that was the essence of secondary functions of humor by wrapping the information in a funny way. Attardo (1994) argues that the information is considered significant to increase the knowledge of the hearers from the speakers only if the way of acquiring the information is funny and easier in conveying the contents of the text.

To sum up, Muhadkly Acho’s jokes are structured generally with setup and punchline. Some of the jokes are attached by tags as an addition. This shows that Muhadkly Acho is likely to give more stresses to the jokes he utters. The types of humorous interactions he uses the most it the joke telling in which it is unstructured and contextual independent (Attardo, 1994). The social functions of humor that are attached on Muhadkly Acho’s Stand Up comedy jokes are social

management, mediation, defunctionalization, and the secondary function of humor.

