

CHAPTER I

INTRODUCTION

1.1 The Background of the Study

Late in 2019, the world was hit by a pandemic that began in Wuhan, China. The first death due to COVID-19 in Indonesia occurred on March 11, 2020. This case continues to grow and spread to other provinces in Indonesia. So that, the government issued Government Regulation Number 21 of 2020 concerning Large-Scale Social Restrictions in order to accelerate the handling of Corona Virus Disease 2019 (Covid-19) which is set on March 31, 2020. Local Governments (Pemda) can implement Large-Scale Social Restrictions (PSBB) for one province or certain regencies / cities. The PSBB is carried out by proposing by the governor / regent / mayor to the Minister of Health. This situation has made Indonesians especially asked to do activities at home.

In the same month, a comedian Bintang Emon's name skyrocketed after a short video (2 minutes 20 second) entitled Corona had gone viral in the midst of the corona or Covid-19 pandemic. Bintang presented his anxiety through a video entitled Corona in the language he composed. And sure enough, the video received a positive response from many parties. Bintang said that at that time many people underestimated Corona, including his own friends, community, and environment. Because many people are still outside the house, not keeping their distance, etc. which have resulted in the severe spread of Corona in Indonesia. Quoted from

Kompas.com (5/6) According to Bintang Emon, they do not understand government delivery using terms such as WFH (Work From Home), social distancing, etc. Bintang felt that the people around him should be conveyed in their mother tongue.

Bintang Emon is a single comedian, actor and internet celebrity of Indonesian nationality. He won first place at Stand Up Comedy Academy 2017, one of the talent search events in Indonesia. For him, comedy and humor material can convey the government's message to the community and people around him regarding Covid -19 policies.

Bintang Emon uploaded a video containing humor material entitled Corona. This video was watched by 8 million Instagram users and commented on 32 thousand times. This Corona video has a second part. Bintang uploaded it a week after part 1 went viral. In video part 2 (1 minute 49 seconds) the number of viewers is also large, around 4.5 million and has 21 thousand comments. Even though it was uploaded in March 2020, on November 2020 there are still some who comment on this video, showing that the humor material is accepted by the public, especially Indonesia.

It can be concluded that Bintang Emon through its humorous material helps the government in disseminating government regulations related to Covid 19 to the public. In the article published by Kompas.com (4/4), it was stated that public officials offered Bintang Emon as a government or the Indonesian Parliament spokesman regarding Covid-19 prevention. Quoted from the Majalengka Portal (27/10), Rocky Gerung, a well-known Indonesian political observer, assessed that Bintang Emon

deserves to be the president's spokesman. This Jakarta-born youth is getting public attention after criticizing the government. Uniquely, he packaged the criticism in a 'smart' way of delivery, so that it seemed more sarcastic. As a result, his criticism earned him quite a lot of praise.

Humor, in this case Bintang Emon using the Stand Up Comedy theory as a medium in conveying messages, In stand up comedy, a comedian must write material. A joke in stand-up comedy is known as Bit. Structurally, Bit consists of 2 main components, namely Setup (the introduction to a joke) and Punchline (the part that makes people laugh). On the punchline a comic uses kinds of rhetorical techniques in order to make the joke produces laughter.

The following is one of the bits in the humorous material entitled Corona by Bintang Emon.

Table 1. Preliminary Data

Set up	Punch line
“Tapi gua gak papa Tang kalo meninggal.” “Ya gua juga gak papa kalo lu meninggal,	asal lu meninggal jasad lu nguap begitu, ngilang lah.”
“Never mind, if I die.” “Yes, Never mind if you die,...”	“...as long as you die your body is into steam like that, disappear.”

“...nguap” means into steam. Jasad or corpse is never be steam, because steam is used for liquids, while the corpse is a solid. Here, Bintang used pragmatic deviation to create humor. He showed something opposite to make people laugh. The impossibility can make people laugh.

In another punch line, many words like *Paman Boboho*, *Corona dikerokin*, *Obat batuk bingung*, *Corona kalau didiemin lama-lama ngelunjak*, *Corona kalau bentukannya orang - gua kelepak dari dulu nih*, which if interpreted per word have opposite meanings but provide an incentive to laugh.

Greenbaum (1999) Stand-up comedy is a natural rhetorical discourse; it is not only to entertain, but also to persuade. In the Indonesian context, stand-up comedy has become popular since 2011 when Kompas TV, a private media broadcasting company, organized the very first time televised stand-up comedy competition called Stand-Up Comedy of Indonesia (SUCI).

Language in humor especially in stand-up comedy which rely on verbal communication plays a central role. Humorous utterance constitutes a significant portion of stand-up comedy performance and stands as major and universal functions of communication means along with its function to convey information funnily. Despite the difficulties to construct theory explaining how language could trigger humor, linguistic approach called discourse analysis attempt to elaborate the matters. Discourse analysis is used widely in a variety of disciplines and there are many different approaches that comprise discourse analysis. In Discourse analysis, language is not only analyzed by describing the language aspects but also relating to the context. The context means that the language is used for certain purposes and practices. There are four principles of critical discourse

analysis: social and political issues, power relations, social relations, and ideologies.

Leech (2002) argues that language can be traced semantically. The field that he works on is everything related to the meaning of language. This is also used in humorous discourse in the form of deviations of meaning (pragmatic deviation).

Furthermore, Levinson (2006) argues that language is also studied from the context of its use pragmatic. Context manipulation in pragmatics has the potential to have funny effects. Basically, this manipulation of context is used to create humorous discourse.

There are three ways taken to play with language in creating recreational discourse or the like, (Bergson, 1983: 118). The three ways are repetition (repetition), inversion (reversal), and reciprocal interference (efforts to combining place names with their engineering equivalents).

Van Dijk (1993) said CDA is used to analyze texts in order to discover what “structures, strategies or other properties of text, talk, verbal interaction or communicative events play a role” in production or reproduction of unequal power relations.

Wetherell, Taylor and Yates (2001) also describe CDA as:

the study of talk and texts. It is a set of methods and theories for investigating language in use and language in social contexts. Discourse research offers routes into the study of meanings, a way of investigating the backand-forth

dialogues which constitute social action, along with the patterns of signification and representation

which constitute culture (Wetherell, Taylor & Yates, 2001, p. i).

From the above phenomena, the writer feels the need to observe what elements are contained in the text, so that this text has taken a lot of attention from the Indonesian people. The study of the structure of text in discourse, more precisely, discourse analysis is the study of the various functions (pragmatics) of language. In connection with this study, the author uses Van Dijk's discourse analysis with an analysis focus on thematic, schematic, semantic, syntactic, stylistic, and rhetorical aspects.

1.2 The Problems of the Study

The problems of the study are formulated as the following:

1. What kinds of text element used on humor material entitled Corona by Bintang Emon?
2. How are text element realized on humor material entitled Corona by Bintang Emon?
3. Why are text element on humor material entitled Corona by Bintang Emon realized as the ways it was?

1.3 The Objectives of the Study

In the line with the problems of the study, the objectives of the study are:

1. To investigate text element used in humor material entitled Corona by Bintang Emon

2. To describe process of text element realized in humor material entitled Corona by Bintang Emon
3. To explain the reason of text element realized in humor material entitled Corona by Bintang Emon.

1.4 The Scope of the Study

The scope of the study was text element of sentences on humor material entitled Corona by Bintang Emon. The analysis is aimed at investigating humor material based on Van Dijk's method which analysis text element from three level of text structure (micro structure). The writer purposely selected bits on humor material entitled Corona part 1 & part 2 from Bintang Emon's intagram account.

1.5 The Significance of the Study

This study eventually has purposes. The writer intended to do this research in order to give contributions to applied linguistic field. The significance of study were both theoretically and practically as explained before.

1. Theoretically

The findings of the study can be regarded as the additional resources for lecturers in Critical Discourse Analysis, especially for the students who are studying this field and feel interested on observing the material of humor as respresentation of country's anxiety and to give contribution to the knowledge of linguistics.

2. Practically

The findings are expected to be useful for writer and reader for research experiences by enriching the repertoire of language research and foesting critical attitudes.

