



The Role of Anecdotal Humor in Indonesian Stand-Up Comedy: A Study of "Lapor Pak"

Fadillah Fauziah Putri¹, Jovan Morientes Nigel Manihuruk², Meisya Audreyanna Azzahra³, Putri Pratiwi⁴, Yosi Evelyn Tondang⁵

^{1,2,3,4,5}Department of English Literature, Faculty of Language and Arts, Universitas Negeri Medan
Email : fadillahfauziah1303@gmail.com¹, mmoren422@gmail.com², audreymeisya2@gmail.com³,
putreiz19@gmail.com⁴, yosievelynn@gmail.com⁵

Article Info

Article history :
Received : 03-10-2024
Revised : 06-10-2024
Accepted : 08-10-2024
Published : 10-10-2024

Abstract

This study explores the role of anecdotal humor in Indonesian stand-up comedy, with a focus on the YouTube talk show Lapor Pak. Using qualitative analysis, the research examines how comedians employ relatable anecdotes to address contemporary social issues, crafting engaging and humorous stories that connect with viewers. The study highlights the key elements of anecdotal text including Abstract, Orientation, Crisis, Reaction, and Coda, and illustrates how these components are applied in Lapor Pak to convey messages and critique societal norms. The findings underscore the importance of stand-up comedy as a tool for social commentary and cultural reflection, showcasing the comedians' ability to create witty reactions that propel the comedic narrative. This research enhances the understanding of stand-up comedy as a powerful medium for both education and social critique in Indonesian culture.

Keywords: *Stand-up comedy, Humor, Anecdote*

INTRODUCTION

Stand-up comedy has been a part of popular culture in Europe and America since the early 18th century (Mintz, 1985). Comedy has long been an important part of social culture, but in a different style, especially in Indonesia. "Lapor Pak" is the example of a stand-up comedy talk show in Indonesia. Stand-up comedy is described as an encounter between a stand-up actor, a person who behaves humorously and/or says humorous things to the audience without significant support such as costumes, sets, and other dramatic devices (Mintz, 1985).

An anecdote is a brief story that serves to illustrate a point. It is typically presented as being based on a real event involving real people, whether famous or not, and often occurs in a recognizable setting. However, over time and with repeated use, an anecdote may evolve into a fictional account. According to Permadi (2018), anecdotal texts are short, entertaining, and memorable stories, usually centered on notable individuals and real events. Damayanti (2019) adds that such texts can enhance language skills, deepen literary understanding, improve subject competency, and contribute to character development.



In stand-up comedy, it is not just an entertainment program but each content presented contains a criticism or a message to be conveyed. This is why stand-up comedy is used as an alternative medium of communication because it is considered capable and suitable for learning purposes. One of the interesting things about stand-up comedy is the ability to combine words to speak and make people laugh. Stand-up comedy requires the comedian to be very creative in creating alternative logics for the issues being discussed.

LITERATURE REVIEW

Stand-up comedy is a form of art performed by an individual in front of a live audience. More specifically, it can be described as a comedic performance where the comedian typically engages directly with the audience through spoken word. According to Siwi (2016:2), stand-up comedians rely on their intelligence to craft effective humor. This suggests that the material in stand-up comedy is original, clever, and entertaining. It has the ability to engage the audience's critical thinking while maintaining its humor and natural flow. As a form of humor, stand-up comedy often serves as a tool for delivering criticism and persuasion, making it an effective way to influence the audience. In Indonesia, stand-up comedy is often shown on national TV and gets a lot of attention from viewers on platforms like YouTube.

Humor is a broad concept that includes anything people say or do that is perceived as funny and likely to make others laugh, as well as the mental processes behind creating and understanding this amusing content (Martin, 2007: 5). Specifically, humor can also be seen as absurd or nonsensical speech that triggers laughter (Berger, 1998: 3). While humor often arises from incongruity, it still requires a clear understanding of language to ensure smooth communication.

An anecdote is a brief, humorous, or intriguing story that emphasizes actual events or individuals, according to Beslina (2015: 50). Similar to this, Dyah (2017: 12) characterizes anecdotes as a gentle and non-harmful method of expressing critique. Neni (2018: 714) continues, "Anecdotes are humorous tales that are typically based on true events involving well-known individuals and frequently contain criticism." According to the Ministry of Education and Culture (2013: 194), an anecdotal text typically includes the following elements:

- a. Abstract: This serves as a preview of the story, often highlighting an unusual or strange event, or summarizing what will be discussed.
- b. Orientation: This is the introduction, where you introduce the characters, as well as the time and place of the story.
- c. Crisis: Here is where a problem or conflict appears.
- d. Reaction: This section shows how the characters respond to the problem.
- e. Coda: Finally, this part reflects any changes in the characters and the lessons learned from the experience.

In Indonesia, stand-up comedy has become a popular form of entertainment, especially with shows like *Lapor Pak* on YouTube. This talk show is great for this kind of learning. The comedians often



use funny personal stories to tackle current social issues, which makes their performances relatable and engaging for students.

METHOD

This study uses a qualitative analysis approach to examine the use of stand-up comedy in Indonesia as anecdotal text learning through the YouTube talk show *Lapor Pak*, focusing on the episode titled “Makanan Yang Bisa Balikin Fokus Kerja Ala Hesti! | LAPOR PAK! (27/09/24)” uploaded on September 27, 2024. According to Creswell (1994), qualitative research is a method of inquiry aimed at understanding social or human issues by constructing a complex and holistic picture. Tuli (2011) describes qualitative research as an evolving, inductive, interpretive, and naturalistic approach to studying individuals, cases, phenomena, social contexts, and processes in their real-world environments. The aim is to uncover, through descriptive analysis, the meanings people assign to their experiences of the world. The goal is to analyze Indonesian comedy as a form of anecdotal text. Data will be gathered by taking screenshots of selected scenes, highlighting key moments and dialogues that demonstrate anecdotal storytelling techniques.

RESULTS AND DISCUSSION

Stand-up comedy offers an important structure for investigating the use of anecdotal texts in education, especially by looking at how humor and storytelling methods capture audience attention and deliver messages. Comedy creates a common space for communication, utilizing relatable stories and comedic elements that connect with viewers from different backgrounds. Below are examples of how stand-up comedy is applied as anecdotal text learning in the YouTube talk show *Lapor Pak*:

Table. Anecdotal text found in Lapor Pak YouTube video

No.	Structure Component	Number	Percentage(%)
1	Abstract	2	12,5
2	Orientation	3	18,7
3	Crisis	4	25
4	Reaction	5	31,3
5	Coda	2	12,5
	Total	16	100



1. Abstract



a. Time duration: 0.21-3.05

Andhika: "*Why are his faces covered?*"

Surya: "*Yes, so he doesn't talk carelessly*"

Kiky: "*Can he see things like that?*"

Surya: "*Yeah, I was in the toilet and suddenly he screamed, I was shocked. He said there was a snake demon.*" "*That's what you said, right Wen?*" Wendy nodded his head.

In this scene, Andhika, Surya, and Kiky are having a conversation about their friend Wendy, who possesses the ability to see unusual things that others cannot. During their discussion, Kiky requests Wendy to remove his blindfold and describe what he observes in their surroundings. This interaction serves as evidence that Wendy has heightened perceptual abilities, allowing him to perceive things that are beyond the ordinary sights of his friends.



b. Time duration: 3.06-7.54

Andre: *"You want to close your inner eye, right? This has a ritual. Follow me, all sources of strength are in these two fingers. Where's the finger? How come it's short?" (laughs) "Focus here on these two fingers" Then Andre gave an example of a funny movement, "Tup tu tup tu"*

Surya: *"Do this for your healing wen"* Wendy did the movements, *"Tup tu tup tu tup, wa wa wa"*

Surya: *"How is it?"*

Wendy: *"I'm embarrassed. That's the effect, I'm embarrassed."*

Wendy has his inner eye open and can see strange things. Andre, his commander, wants to help Wendy close his inner eye, even though he can not. He teaches Wendy a funny movement that he claims can close Wendy's inner eye, but the movement does not work and only serves to embarrass Wendy. Later on, they discover that the movement was actually from Google.

2. Orientation





a. Time duration:9.39-10.15

Surya: *“Hi sis!”* Sara: *“Hi, how are you?”*

Surya: *“I’m good”* Andre: *“Hi, I’m commander here. You are Surya’s sister?”*

Sara: *“Yes. why did you invite me here?”* (asking Surya)

Surya: *“Wendy same as you. He can see strange things”*

In this scenario, Sara, a practitioner of supernatural beings and the supernatural world, also known as Surya’s sister, got invited to the show because she has the skill to remove Wendy’s inner eye. In addition, she also has an inner eye, so she knows about the strange things that Wendy can see.

3. Crisis



a. Time duration: 10.29-10.38

Sara: *“Did you see anything?”*

Wendy: *“I don’t know. I see saw something my friend didn’t see.”*

Sara: *“Saw something that your friend didn’t see.”*

Wendy: *“There were two of them here, then one moved there. Girl and boy.”*

In this scenario, Sara asks some questions about what Wendy sees. Wendy always can see something that his friend never sees. He feels his ability to see those things are disturbing and he wants to close his inner eye.



b. Time duration: 10.58- 11.35

Sara: *“How is it? What else do you feel apart from looking at it?”*

Wendy: *“Sometime afraid, sometime not afraid.”*

Sara: *“So are you afraid or not?”*

Wendy: *“Of course I’m afraid”*

In this particular scenario, Sara approaches Wendy with a question about his emotions regarding his ability. He wants Sara to remove his inner eye. Because he is afraid and tired of seeing something like that. He even says that he is confused about distinguishing between what’s real and what’s not.

4. Reaction





a. Time duration: 11.37- 12.00

Sara: *“Let me try it. I will close it yeah?”*

Wendy: *“I will hit you Surya.”*

Surya: *“Heh, you said you want to close it”*

Wendy: *“I’m acting. If she open it I will hit you.”*

Surya: *“No, no.”* Sara: *“I will close it, close it.”*

Wendy: *“Ah, i don’t want to.”*

Earlier Wendy asks Sara to close his inner eye. The moment Sara tries to close his inner eye, he hesitates and ultimately refuses to do it. Wendy even threatens to hit Surya if Sara opens his inner eye instead of closing it. Despite Surya's assurance that she will not open it, Wendy is still unwilling to do it. Wendy is too afraid to closing his inner eye because he is just acting. So he fears that if Sara were to actually do it, rather than just acting, it could have serious consequences.



b. Time duration: 13.45- 14.10

Wendy: *“Don’t do it for real please.”*

Sara: *“No, no, I won’t.”*

Wendy: *“If I’m in the car, I’m alone in the back, when i go home”*

Surya: *“If you want it to be crowded then play football.”*



In this situation, Wendy still refuses to do it. He told Sara to do it just for the show, not for real. He even starts to share his thoughts of being scared because he is sitting alone in the back of his car.

5. Coda



a. Time duration: 15.00- 15.23

Wendy: *“It can be closed right?”*

Sara: *“You like it or not, you should be able to control it yourself.”*

Surya: *“But if you want to refuse to look at it, can it be sis?”*

Sara: *“Sure but of course you still have to accept it first.”*

In this particular situation, Sara provides an explanation of how the inner eye functions, while also reminding Wendy about it. Sara does not explicitly mention whether the inner eye can be closed or not. Instead, she emphasizes that Wendy has the ability to control it himself. Sara emphasizes the importance of Wendy acknowledging the presence of his inner eye first, and then learning to control it.

CONCLUSION

In *Lapor Pak*, stand-up comedy acts as a platform where comedians use anecdotal humor to highlight common experiences and social issues, shedding light on human behavior, cultural values, and social commentary. These anecdotes create relatable stories that resonate with viewers, offering a shared way for audiences to reflect on and engage with the humorous depiction of real-life situations within the framework of Indonesian society.



The Ministry of Education and Culture classifies anecdotal text into several key elements: Abstract, Orientation, Crisis, Reaction, and Coda. In the Lapor Pak YouTube video, some scenes or dialogues embody all these basic components.

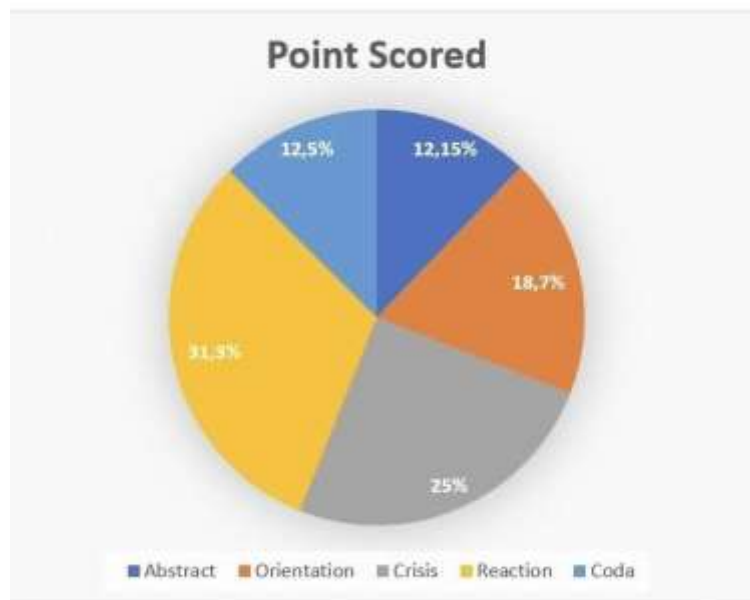


Figure. Results of anecdotal text in Lapor Pak YouTube video

The Reaction element is the most dominant feature in the structure of an anecdotal text. In the Lapor Pak YouTube video, this aspect is particularly emphasized as comedians react to the situations they describe. The Reaction stage is marked by humorous, exaggerated, or insightful responses to the crises introduced earlier in the story. These reactions not only deliver the punchline but also push the comedic narrative forward, prompting the audience to reflect on the humor or truth behind the situation. The comedians' skill in crafting clever reactions plays a crucial role in the overall entertainment, making this element the standout in stand-up comedy as an anecdotal text.

DAFTAR PUSTAKA

- Afidah, L., & Wahyudi, R. (2014). HOW IT STARTS AND ENDS: A STUDY OF INDONESIAN STAND-UP COMEDY. *Bahasa & Sastra*, 14(2), 171–189.
- Alamsyah, Z., Adisaputera, A., & Pramuniati, I. (2019). The feasibility of E-Learning media on anecdote text material for X grade students of Senior High School Harapan 3 Delitua, Indonesia. *Budapest International Research and Critics in Linguistics and Education (BirLE) Journal*, 2(4), 272–286. <https://doi.org/10.33258/birle.v2i4.515>
- Badara, A. (2018). Stand-up Comedy Humor Discourse in Local Perspective in Indonesia. *International Journal of Applied Linguistics & English Literature*, 7(7), 222. <https://doi.org/10.7575/aiac.ijalel.v.7n.7p.222>
- Boateng, E. A. (2020). A Review of Quantitative and Qualitative Research Traditions for Teacher Education. *The International Journal of Educational Researchers*, 11(2), 20–29.



-
- Gultom, F. E. (2017). Anecdote text vs spoof text. *BAHAS*, 27(1).
<https://doi.org/10.24114/bhs.v27i1.5682>
- Hamdani, H. (2022). Getting secondary school students engaged in reading activities: adoption of anecdotes to elevate their reading skills. *Erudita: Journal of English Language Teaching*, 2(2), 181–195.
- Lanka, E., Lanka, S., Rostron, A., & Singh, P. (2020). Why we need qualitative research in management studies. *Revista De Administração Contemporânea*, 25(2).
<https://doi.org/10.1590/1982-7849rac2021200297.en>
- TRANS7 OFFICIAL. (2024, September 27). Makanan yang bisa balikin fokus kerja ala Hesti! | LAPOR PAK! (27/09/24)*[Video]. YouTube.
<https://www.youtube.com/watch?v=qukGPU25Y5k>