

HUMOR EXPRESSION IN SARAH SECHAN TALKSHOW

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Abstract

Humor has a crucial function in talk show because talk show without humor can be flat and boring. Therefore, it is important to investigate types of humor which are occurred in talk show, especially by audience. The focus of this paper is to explore the humor expressions and its function used by host and guest in Sarah Sechan talk show. This study focused on Sarah Sechan talk show in Obrolan Seru Sarah Sechan Bersama Pak Ahok episode which employed the host and guest. To collect data, the researcher downloaded the video from internet with duration one hour and nine minutes. The video of this talk show was obtained, transcribed, and analyzed by using discourse analysis approach. The humor expression used by the host and guest were discussed based on the types of humor of Norrick (1993) and the functions of those humors were analyzed based on Meyer (2000). Findings show that host and guest employed various humors during the talk show. Their humor expression can be as irony, teasing, banter, language play, and joking. In addition, the functions of humors which appear in Sarah Sechan talk show are identification, clarification, enforcement, and differentiation. Findings of this study are relevant in the development of Sarah Sechan talk show particularly to be more creative and interesting talk show for audience.

Keywords: : types of humors; function of humors; humor expression; talk show; interesting talk show

INTRODUCTION

Humor is an essential strategy to achieve certain purposes in communication. Humor is at first a type of language behavior. Attardo (2003) defines humor by two criteria. The first one is whether the event elicits laughter or smiling. The second one is whether it was produced with the intention of eliciting laughter or smiling.

Martin and Lefcourt (1984, 147) said that humor is “the frequency with which the individual smiles, laughs, and otherwise displays amusement in a variety of situations”, but later (Lefcourt & Martin, 1986) said that laughter and humor are not the same thing. Anthropologist Robert R. Provine has spent years studying laughter and believes that laughter is not always connected to humor; rather, laughter is more often used as a mechanism for moving conversation (Provine, 2001). The question still remains whether humor is a learned behavior or a natural characteristic of all people.

Despite humor, as a linguistic and interactional process, appears to be a universal human phenomenon, it is more obviously embedded in situated socio-cultural context than most other communication. Discourse analysis has recently begun to explore humor in discourse from both the linguistic and socio-cultural perspective. In western context, an approach to humor grounded in interactional sociolinguistics starts not with reified abstractions such as humor or irony, but rather with the situated interpretation of humor as a speech activity (Davies, 2003).

Discussing about humor, it does not always relate to people’s daily conversation but it also exists in particular TV programs. It also appears in talk show TV program. The concept of talk shows on television, especially in Indonesia, has been considered as an event concept that will never defeat rating soap operas or other entertainment programs. Talk show is often considered boring, too hard to digest, not attractive packaging, and various other reasons that make the talk show increasingly marginalized in the affairs of the acquisition of rating. But it is different with this talk show which provides in NET TV. Sarah Sechan talk show is one of

popular talk show in Indonesia which was firstly presented on 27th May, 2013. This talk show is led by the famous host in Indonesia, Sarah Sechan. In addition, Sarah Sechan talk show is covered by light conversation with mostly humor and joke in every utterance produced by the host. Sarah Sechan is claimed as a humorous host who can bring a TV program into a very light conversation to all audiences at studio even at home.

Studying the effects of humor on Talk Show program in general has led to mixed results. One of the main difficulties surrounding the issue of humor in TV programs is the multidimensionality of humor. Humor is at once cognitive, emotive, and psychological. Differences among people's personalities, experiences, and ideas lead to different concepts of what is funny. Disagreements concerning the definition of humor and the theories surrounding humor make humor research difficult and prone to debate.

There are some researchers who have studied about the use of humor. One of them is Tahir in his research entitled "Humour in Bukan Empat Mata Talk show". He conducted his research by using discourse analysis. He analyzed the transcription of the dialog in Bukan Empat Mata talk show. He focused on in linguistic parts in verbal humor. He found that language choice and language form as dialects which contrast with standard, non- standard and connection with local culture in the socio-cultural context of Indonesian slang and mixing English are used to create humor.

Muqun & Lu in their article entitled "The Functions of Humor in Classroom Instruction. They focused on the use of humor by the teachers in teaching. They concluded that English humor is a practical and reliable means for raising awareness in EFL students that language is inseparable from culture. Furthermore, the understanding and appreciation of humor can enhance the students own sense of humor which is an important part of a person's character. The psychological distance between the target community and the students is reduced, which in turn contributes to more learning. English humor has the power to give students a more positive attitude toward their target language and to provoke interest and involvement in the use and application of their expanding language skills.

The previous researches above are similar to the research that the writer conducts in humor aspects. The differences of this research from previous researches are in the setting where humor is used and the kind of talk show analyzed. The first researcher did research in the use of humor in Bukan Empat Mata talk show which is hosted by Tukul Arwana who is well-known as comedian. Meanwhile in Sarah Sechan talk show, the speaker is Sarah Sechan herself who is a famous host, not a comedian. The second researchers focused on the use of humor by the teachers in classroom instructions. In this case, the writer will focus on in every utterance or the sentences in Sarah Sechan Talk Show and the function of humor expression which is used by the host, co host, and the guest of this talk show.

From the scope of the research above, the writer formulates two primary concerns to find out the: (1) kinds of humor which occur in Sarah Sechan talk show; (2) function of humor in Sarah Sechan talk show. Therefore, the writer offers the title "Analyzing Humor Expression in Sarah Sechan Talk Show".

Humor

Martin and Lefcourt (1984: 147) said that humor is "the frequency with which the individual smiles, laughs, and otherwise displays amusement in a variety of situations". Although later they stated that laughter and humor are not the same thing. Anthropologist Robert R. Provine has spent years studying laughter and believes that laughter is not always connected to humor; rather, laughter is more often used as a mechanism for moving conversation (Provine, 1996). The question still remains whether humor is a learned behavior or a natural characteristic of all people.

Martin (2007) argues that humor nowadays seen as having multidimensional characteristics. He summarized humor as (1) the ability to understand jokes and other humorous

stimuli; (2) an expression of humor and cheerfulness, (3) the ability to make humorous comments or have humorous perceptions, (4) the appreciation of diverse types of jokes, cartoons, and other humorous material, (5) the active seeking of sources to elicit laughter (e.g. comedies), (6) the memorizing of jokes and funny anecdotes in life, as well as (7) tendency to use humor as a coping mechanism. Thus, Martin (2007) describes humor as a characteristic of a person rather than of a statement. It can be understood that humor may be as a funny body movement which can invite laughter from others. In addition, people who have uncommon style in speaking, funny face expression, and weird voice may be categorized as humor itself.

Considering the definition of humor, there are three famous theories of humor which are introduced by some experts. The incongruity theory is the prevailing current theory on humor; it views humor as being primarily cognitive. This theory says that something is humorous because the event (joke, body movement, statement, for example) is incompatible with our expectations and causes a momentary cognitive struggle to resolve the perceived incongruity. Once the incongruity is resolved, the situation is perceived to be humorous. The most famous proponent of this theory is Immanuel Kant, and other supporters have included Gerard, Beattie, Schopenhauer, Bergson, Menon, and Willmann (Keith-Spiegel, 1972).

The superiority theory was formally developed by English philosopher Thomas Hobbes but has fallen out of favor in the past couple of decades. Proponents of this theory include Aristotle, Plato, Meyerson, Sidis, and Wallis, although some theorists, such as Hunt, Carpenter, McDougall, and Rapp, hold that this theory can also include laughter that is not always scornful, but is congenial and empathetic (Keith-Spiegel, 1972).

The third most prominent surviving theory is the relief theory, or psychoanalytic theory, which was introduced by Spencer (McGhee, 1983) and popularized by Freud (1989). According to this theory, humor is a socially acceptable way of releasing built-up tension and nervous energy. Everyone has certain areas that he or she finds uncomfortable, fearful, and/or embarrassing, and humor is a way of relieving this stress in a socially acceptable way.

Considering all definitions of humor above, it can be assumed that humor is as a strategy which is used by people to release them from awkward situation. Humor is not always in statement form but it can be body movement, sound, joke or face expression.

Humor frames in talk show

One of the main formats which is always used by television in presenting “serious” TV program is talk show. Talk show is a kind of TV broadcasting program which can be seen as a media product even as a talk-oriented continuously. As a media product, talk show might be as cultural “text” which can interact with the audience in communicating. As a dialogue process, talk show will show some problems in host control, audience condition, studio situation or even evaluation from audience.

A television or radio show in which famous people, such a well-known people in a particular field, participate in discussion or interviewed and answer those questions is a definition of talk show (Farlex, 2005). Based on the Decision of Number 009/SK/KPI/8/2004 about the Broadcasting Attitude and Indonesia Broadcasting Commission Standard Program at Verse 8 mentioned that talk show program is included in factual program.

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humorous host who can bring a TV program into a very light conversation to all audiences at studio even at home.

Classification of humor

Throughout the study of humor, categories of different types of humor have been explained. However, the categorising of humor types has been criticised, because of the difficulty of distinguishing between different forms of humor. For example, according to Norrick (1993), forms of humor tend to “fade into each other in conversation”, which makes it impossible to get a clear distinction between various humor types. Nevertheless, in the present study categories of humor are presented in order to distinguish what types of humor are most typical in a specific social situation of Sarah Sechan Talk show.

Norrick (1993) classified humor into five types. They are (1) Irony, it refers to the use of ambiguous or implicit utterances which typically involve double meanings (Pirainen-Marsh 2010), since when someone is being ironic they say the opposite of what is meant. Humor can be an utterance or event which can be so unpredictable. It is possible for those to be ironic or sarcastic without giving any signs of insincerity. Thus, unsuccessful use of irony is quite common and one often needs to point out their use of it afterwards to get their true message understood. Finally, it should be mentioned that the humorous intention of irony or sarcasm works best with a target who shares the same “knowledge of the world” or who is familiar with the speaker’s character and opinions (Haiman 1998), (2) Teasing, Keltner (2001:229) stated that teasing is “intentional provocation accompanied by playful off-record markers that together comment on something relevant to the target”. Teasing can easily act both as a positive and a negative type of humor. The difference between what is considered to be good natured teasing and when teasing starts to resemble bullying is difficult to differentiate (Keltner et al. 2001). (3) Banter, mostly in teasing the recipient does not “play along” (Drew 1987:219), but in banter the target is expected to participate in the bantering, which usually starts by focusing on some habit or characteristic of the recipient. The intention of banter is to create and reinforce relationship through social acceptance-friendship strategies (Plester and Sayers, 2007:158).” However, if the intention of banter fails and the recipient does not respond, then banter can easily have negative effects (Plester and Sayers 2007:159). One might say that when unsuccessful, banter turns into negative teasing, (4) Language Play, it refers to “the conscious repetition or modification of linguistic forms, such as lexemes or syntactic patterns” (Belz, 2002:16). Lilja (2010) defines language play as paying particular attention to a certain feature of language and then targeting the feature humorously, and (5) Joking, it is the most abstract of the types of humor presented here. The term conversational joking could be used as an umbrella term for all the different types of humor presented here (irony, teasing, banter, language play), since it includes all different “forms and strategies” that result in laughter from the target (Norrick 1993: 409).

Function of humor

Meyer (2000) states the four functions of humor. The functions are; (1) Identification, humor takes function to build support by identifying communicators with their audiences, enhancing speaker credibility and building group cohesiveness. When communicators try to release tension through humor and make their audiences feel superior in the sense that they are brought up to a more equal relationship with the speaker, (2) Clarification, it means that sometimes the communicators try to encapsulate their views into memorable phrase or short anecdotes, resulting in the clarification of issues or positions. (3) Enforcement, with humor, the speakers try to enforce norms delicately by levelling criticism while maintaining some degree of identification with the audience, and (4) Differentiation, the speakers sometimes try to differentiate and contrast themselves with their opponents, their views with the opponents’ view, and so on. Humor is invoked to make both alliances and distinctions.

RESEARCH METHOD

This research investigates the humorous expressions which appear in Sarah Sechan talk show. Therefore, the method of this study was descriptive qualitative since the researcher intended to obtain the conversations among the keynote speaker and participants. The researcher provided the data as they naturally occur without manipulating them. The data were taken from the video of the talk show.

Since the transcriptions were long, the data were then selected based on the purposes of the current study. The data were then interpreted and analyzed in the forms of conversation extracts. In the extracts, relevant data were identified and discussed. The results were processed based on the types and function of humor (Norrick, 1993; Meyer, 2000).

The research subjects of this study are the keynote speaker and participants of the talk show Sarah Sechan “Obrolan Seru Sarah Sechan Bersama Pak Ahok” episode. The data taken from this research are humorous expressions produced by the speaker; in this case Sarah Sechan, the guest, in this case Basuki Tjahaja Purnama (Ahok) and some relatives via phone, and the audiences during the talk show went out.

The data collections were done as follows: first, the researcher downloaded the videos in which the duration is one hour and seven minutes and transcribed it into several extracts based on the theory of humor classification and humor function. Secondly, the researcher transcribed the parts of the transcription that contain humor to be analyzed further.

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FINDINGS

This part presents the findings of the research and discussion of the research findings. The findings of the research cover the description of *Analysis of Humor Expressions in Sarah Sechan Talk Show*. After analyzing the data from the recording, some humor expressions used by the host, co host, and guest in the talk show were identified. Those humor expressions were divided into some parts based on the types of expressions that the host and guest produced. In addition, in this paper, the writer also investigated the function of humor expressions that the host and guest uttered. They are explained as follows;

Irony

Irony refers to the use of ambiguous or implicit utterances which typically involve double meanings, since when someone is being ironic they say the opposite of what is meant. There are some expressions in the talk show that can be categorized as irony. The following two extracts are the example of irony can be found in the Sarah Sechan talk show.

Extract 1 (Quite Fat)

Mr. AHK’s wife is asking AHK whether he still loves her or not. Unfortunately, AHK does not want to admit that his wife is not as fat as the first they met. So, he uses the word “*Ini lebih gemuk dikit kok*” (*She is quite fatter*) and continue it with “*udah tiga anak gimana*” (*We have already three children*).

AHK : *Ini lebih gemuk dikit udah kok*
(*She is quite fatter*)

SS : *Tapi ini oke? Tapi cintanya masih dong pak?*

- (But is this okay? But your love is still there right?)
 AHK : **Udah tiga anak gimana**
 (We have already had three children)
 SS : Ya udah oke. Ayo oke oke ibu @@@ ibu terima kasih
 katanya masih cinta bu.
 (Ouch, okay. Well alright, alright mam @@@ thank you. He still
 loves you mam).

Extract 1 above shows that irony as a kind of humors occurs in this piece of conversation. At first, AHK was asked by SS about the criteria of woman that he liked. Then he said that he liked the fatty woman. Thus, his wife in this case Mrs.AHK felt angry with him because she was not as fat as the first time they met. Next, AHK persuaded her by saying *ini lebih gemuk dikit udah kok (she is quite fatter)* which is considered as an irony humor. In fact, this statement means the opposite of what is meant. Thus, it can be said that his wife is not fat anymore as when they met for the first time. In short, she was asking AHK whether he still loved her even she did not include in AHK's woman criteria. AHK directly throws an irony to decrease the anger of his wife. When he did not have any statement to be said, he directly said "**udah tiga anak gimana**" (*we have already three children*). Then SS took over the turn by emphasizing that AHK still loved her. Then in this extract, the humor takes place as a clarification. In this case AHK clarifies that her wife's body is actually thin but he does not want to hurt his wife. Thus, he tries to find a good expression "**lebih gemuk dikit**" (*quite fatter*) as an appropriate phrase to be uttered. Another example of irony can be seen in the extract below.

Extract 2 (I am looking for the younger)

SS repeats what AHK's lecturer has said then she asks for clarification to AHK about his criteria of girl friend. Then, AHK is talking about his girl friend criteria to SS when he was in campus. He states that he looks for the younger then SS does not understand what he meant. Therefore, SS considered AHK wants to look for girl out of lecturing.

- SS : @@ tidak pernah memperlihatkan teman wanita.. diumpet-umpetin dari dosen
 supaya keliatan baik, belajar gitu ya pak ya.
 (@@ never show his girlfriend.. you always hide and seek with your lecturer so
 you look kind, just like that you're studying, right?)
 AHK : Dosennya nggak ngerti
 (The lecturer doesn't understand)
 AD : @@
 SS : Kenapa?'
 (why?)
 AHK : **Kita cari yang lebih muda, ngapain yang sebaya @@@**
 (**I look for the younger one, why I must be with the same age @@@**)
 SS : @@@ jadi cari yang diluar gitu maksudnya gitu ya? Diluar kuliah?
 (@@@ so you are looking for another one outside, aren't you? Out of
 lecturing?

Extract 2 shows that irony as a kind of humors occurs in this conversation. SS said that AHK never shows her girlfriend in university. Then, AHK replied "**kita cari yang lebih muda, ngapain yang sebaya @@@**" (*I look for the younger one, why I must be with the same age @@@*). This statement refers to irony because it contains of ambiguity which SS cannot catch what AHK meant by *kita cari yang lebih muda, ngapain yang sebaya @@@* (*I look for the younger one, why I must be with the same age @@@*). SS considered that AHK wanted to look for another girl outside the campus. On other hand, AHK actually means that he wants to look

for the younger one even the girl in same campus. In fact, AHK's wife is his friend when they are in university. SS comprehends AHK's statement literally. Indeed AHK actually means by looking for younger girl is the girl who is younger than him. He does not mean to look for another girl outside the campus.

Extract 2 above takes identification function. Both ironies above take function to build support and to live the conversation by identifying the guest AHK's story to their audiences. Thus, the audiences feel close to AHK as a governor of Jakarta.

Teasing

There are also some teasing humors that can be found in Sarah Sechan talk show. Teasing is intentional provocation accompanied by playful off-record markers that together comment on something relevant to the target. One character of teasing is leading to the bullying. The following extracts show the example of teasing.

Extract 3 (Taking a bath with seven kinds of flowers)

SS is talking about the audience in studio while waiting for AHK coming. SS throws some humors to audience. SS claims that not all people are allowed to enter to the studio.

SS : *Berdesak desakan berjejeran yang di luar gedung the east di luar gedung net ini mereka tuh nanya sampe saya kan tadi tuh pakai mobil kan lewat "gini ada calo yang jual tiket gak? Kita pengen ketemu Pak AHK", gak adaa, gak adaa semua bisa masuk kalau memang bisa ada disini dan dari 5500 sekian itu yang lain memang di luar dan yang disini memang @ terpilih @ karena mereka mandi 7 kembang malam hari ini ada segini @@ ((applause)) @@@ okey sekarang saya mau kasih liat ya e: uforianya bahwa e: malam hari ini saya kedatangan tamu special uforianya seperti apa.*
(The crowd outside this east net building in a row, they ask while I'm in the car, one of them ask me "is there any ticket scalper, isn't it? We wanna meet AHK, nothing, you all can enter this studio as if this studio enough for you all and more than 5500 are outside and all audience here are the chosen ones @ chosen @ because they take a bath with 7 kinds of flowers tonight @@ ((applause)) @@@ okay now I wanna show you all e: the euphoria that e: tonight I will be visited a special guest with the euphoria).

Extract 3 above leads many laughs from audience which is caused by the host SS. The piece of conversation above shows that SS tried to do intentional provocation to other audience who cannot enter to the studio. *5500 sekian itu yang lain memang di luar dan yang disini memang @ terpilih @ karena mereka mandi 7 kembang malam hari ini ada segini @@ (more than 5500 are outside and all audience here are the chosen ones @ chosen @ because they take a bath with 7 kinds of flowers tonight @@)* was shouted by SS to audience who are in studio. Therefore, SS' utterance is considered as intentional provocation in this case teasing humor because not all people are allowed to enter to studio. *Terpilih (Chosen)* and *mandi kembang 7 malam (seven nights taking a flower bath)* are used by SS to do provocative to the outside audience so the audience in studio feels being the chosen ones who can enter to the studio. SS believes that audience are bored enough waiting for AHK for long time. Thus, SS tries to control the situation in studio. The other teasing can be seen in the following extract. Discussing about function of this humor, this extract includes as clarification since SS' intention to release the tension at studio.

Extract 4 (Lizard)

SS and AHK were talking about childhood. Then, AHK stated that he was afraid of lizard when he was child. SS was surprised and suddenly laughs.

- AHK : Waktu kecil saya takut sama cicak @@
(When I was child, I'm afraid of lizard @@)
- SS : Oh yaa oke cicak, cicak, sama pak kita tos dulu, boleh ya pak, **saya pikir kalau bapak-bapak hebat itu gak takut sama cicak.**
(ouch yes, okay lizard, lizard, we are same sir, give me five, may I sir?, **I thought that the great man is not afraid of lizard.**)
- AHK : @@

In this extract AHK reveals his phobia of lizard. When AHK was a child, he was afraid of it. After that, SS responds and declares that she does not believe if the great man like AHK was afraid of lizard. SS thinks that only a little boy may have some phobias to the animal. As one character of teasing humor, bullying includes in it. In SS statement "**saya pikir kalau bapak-bapak hebat itu gak takut sama cicak (I thought that the great man is not afraid of lizard)**" indicates that she starts to bully AHK. Thus, it can be claimed that this extract can be categorized as a teasing. In addition, sometimes the recipient can choose to interpret the tease in a negative manner and be offended. Contradically, AHK does not consider it as a negative manner. Indeed, he just laughs responding SS' bullying to him. It can be said that AHK does not take it seriously. It is just kind of humor before coming to the deeper conversation. Moving to the function of this humor, it can be assumed that the function is differentiation. Since, SS states "**I thought that the great man is not afraid of lizard**". It can be known that she reveals her thought of a great man. Contrary, this great man in this case AHK is afraid of lizard. It performs the differentiation between her belief of great man and the real man in real life. As well as this extract, there will be two extracts which include as teasing as followed;

Extract 5 (Asking for photo printing)

AHK is telling about his moment when he is taking a picture with those who live in village. People in village always ask AHK to print their photos. It is different with people in city, after asking for taking a picture, they never ask for printing.

- AHK : Yah malah kalo di Jakarta lebih enak..
(Yeah, it's better in Jakarta)
- SS : Kenapa?
(why?)
- AHK : **Habis ngajak foto-foto nggak minta dicetak. Nah kalo di kampung minta dicetak.**
(after taking some pictures, they don't asked me to print it out. In village, people asked me to print it out).
- SS : @@@
- AHK : Modalnya gede. @@
(the financial is big @@)
- SS : Jadi
(So)
- AHK : **Jadi kalo di kota handphone foto-foto nggak minta dicetak. Kalo di kampung habis foto.. pak kapan cucinya pak. Ini cuci film kan.**
(So in city, they use mobile phone to take a picture and they don't ask me to print it out. It's different in village, after taking picture.. Sir when do you wanna print it out? You use film, don't you?)

As the previous extract, this extract leads to the bullying. It can be seen in two times of AHK's turn in talking, he draws some events which always occur when he is taking pictures with those from city and village. When he says "**habis ngajak foto-foto nggak minta**

dicetakin, nah kalo di kampung minta dicetakin (after taking some pictures, they don't asked me to print it out. In village, people asked me to print it out)” shows how different those people treat AHK after taking pictures. The people who live in city never ask him to print out the photos. It is different in village, people ask him directly to print out the photos. The comparison between urban and people in village cause laughter from SS and all audiences in studio. SS cannot say anything rather than only ask AHK to continue his story. This kind of humors reveals a fact the differentiation of people treating in village and city. The humor which is occurred in this extract has enforcement function. Since the guest, in this case AHK as a governor of Jakarta tries to insert norms in his humor expression. Both village and city people ways of treating him are considered as norms. Indirectly, AHK wants to criticize the people in village habits.

Banter

Banter can be said as more specific teasing where the teasing happens back and forth. Mostly in teasing the recipient does not “play along” but in banter the target is expected to participate in the bantering, which usually starts by focusing on some habit or characteristic of the recipient. The expressions which represent banter are shown in extracts below.

Extract 6 (Touch up)

AHK came to the studio. SS was asking permission to audience to go outside. Before going out, SS is questioning audience whether her hair is still okay or not.

SS : *@@ yess semakin dekat, maaf yah saya sekarang mau e sebentar ke depan e saya mau sambut beliau karena katanya gini, saya hanya mau datang ke acara SS sechan kalau yang menyambut bener bener SS sechan, SS sechan beneran yang asli bukan yang KW, sorry yah saya mau sana dulu yah beliau sudah ada sorry yah, saya harus, my hair may hair oke? Harus touch up yah perlu itu gak sih? Sasakan atau apa, gak usah yah okeh!*
 (@@ yess he's closer, I'm sorry now I wanna e for a while to the outside e I wanna greet him because he said that, I just wanna go to SS if SS greets me, the real SS not the KW, I'm sorry I wanna go there, I have to, my hair my hair okay? Shouldn't I touch up, or not? Hair style or something like, ouch it's not important, alright)

In extract 6 above, banter as one kind of humors occurs which is shown in SS turn *sorry yah saya mau kesana dulu yah beliau sudah ada sorry yah, saya harus, my hair may hair oke? Harus touch up yah perlu itu gak sih? Sasakan atau apa, gak usah yah okeh!. (I'm sorry I wanna go there, I have to, my hair my hair okay? Shouldn't I touch up, or not? Hair style or something like, ouch it's not important, alright)*. This statement reveals the real SS' habit in her daily life as she says *my hair, my hair, oke?* shows that she really cares about her appearance when she wants to meet someone. Moreover, her guest of this episode is Governor of Jakarta. Not only her hair, but also her face is not forgotten to be said. It can be considered from the speed of her utterance that she is in rush because AHK has already arrived in front of net building. In short, it is clear that as an artist and famous host in Indonesia, SS is acquired to be always charming and good looking in camera. Thus, it influences her habit in her daily life. The function of the humor which is shown in SS' utterance takes place as identification. It is performed to release the tension before welcoming AHK. This humor is believed as a relaxation for audience before the talk show begun.

Extract 7 (Step Mother)

SS is asking about AHK's habit when he was child. Specifically, SS asks about something which can make AHK afraid when he was child. Then AHK relies by talking about his belief of step mother.

- SS : *Apa yang ditakutin kalo pada saat kecil apa yang dibayangin kalo ibu meninggal tu, kenapa sedemikian takutnya?*
(*What are you afraid of when you were child? what do you imagine about if your mother is dead, why you are such a really afraid?*)
- AHK : ***Ya mungkin sering diracunin kali gitu ya? Kalo ibu meninggal. Bapak kawin lagi. Ama ibu tiri nggak sebaik ibu jadi mungkin gitu ya?***
(*yeah, maybe because of always being filled of negative thoughts, right? When your mom is dead, Your dad will get married again. It's different when you are with your mother than your step mother, maybe like that*)
- SS : ***Oh::: yayayaya mungkin keseringan nonton film ya?***
(*Ouch::: yayayaya maybe because of you always watch tv, don't you?*)
- AHK : *Mungkin*
(*Perhaps*)

Extract 7 above shows that AHK has a belief in which if his mother passed away, his dad will get married again. It is indicated by AHK's utterance "***ya mungkin sering diracunin kali gitu ya? Kalo ibu meninggal. Bapak kawin lagi. Ama ibu tiri nggak sebaik ibu jadi mungkin gitu ya?***" (*yeah, maybe because of always being filled of negative thoughts, right? When your mom is dead, your dad will get married again. It's different when you are with your mother than your step mother, maybe like that*). It can be seen in AHK's utterance which shows his habit and characteristic at home. It is caused because he is always told by her mother. Moreover, this AHK's statement reveals that he always watched TV when he was child. It can be known by SS' question "***Oh::: yayayaya mungkin keseringan nonton film ya? (Ouch::: yayayaya maybe because of you always watch tv, don't you?)***" directly guesses whether AHK always watched TV or not. Then AHK replays by saying ***mungkin "perhaps"***. Those statements above indicate AHK's habit and character. In short, he is a lovely boy for her mother. The function of this humor is to clarify and to release tension through humor and make their audiences feel superior in the sense that they are brought up to a more equal relationship with the speaker. In this case, AHK tries to tell audience about his habit and belief of step mother which is as same as majority of Indonesian people's belief of step mother. Another example of banter which is occurred in Sarah Sechan talk show can be seen in the following extract.

Extract 8 (Fierce)

The crew of NET TV connects with Mrs. AHK via phone. Then SS is asking permission to interview Mrs. AHK.

- SS : *Ibu apa kabar? Sehat yah? Lagi apa ibu? Lagi sibuk nggak? Aku boleh minta waktunya sedikit yah bu yah?*
(*How are you mam? Are fine, aren't you? What are you doing mam? Are you busy? May I take few of your time mam?*)
- Mrs. AHK : ***Iya sebentar 2 menit.***
(*Yes, just for a while 2 minutes*)
- AD : ***@@@***
- SS : *Emang galak yah pak yah?*
(*Is she fierce, isn't she?*)
- AHK : ***Kayaknya galak yah? Ya:: kira-kira gitu lah.***
(*She looks like fierce, doesn't she? Yeah:: just like that*)

In extract 8 above shows the character of Mrs. AHK which can be seen from her statement ***iya sebentar 2 menit*** (*Yes, just for a while 2 minutes*). SS asked her to take her time to

talk with in studio. Then, Mrs. AHK replays *iya sebentar 2 menit* (Yes, just for a while 2 minutes) which reveals her character. It is considered as her real character which is covered by humor. AHK seemed to agree with SS' statement *emang galak yah pak?* (is she fierce, isn't she?). Then he replies *Kayaknya galak yah? Ya:: kira-kira gitu lah* (She looks like fierce, doesn't she? Yeah::just like that). That statement indicates that he agrees with SS' statement. It can be said that banter can reveal the real character of someone.

Language play

Language play refers to the conscious repetition or modification of linguistic forms, such as lexemes or syntactic patterns. Language play is also as paying particular attention to a certain feature of language and then targeting the feature humorously.

Extract 9 (BTP)

AHK is talking about the real abbreviation of BTP. Then he tells SS why he does not want to use BTP anymore.

- AHK : **...ada dari Kadim semua membuat piala penghargaan pejabat saya baru ngerti. Eh:: istilah standar yang dipake tuh BTP gitu loh**
(... there was from Kadim who makes all of the rewards for the official that I just knew it. Eh::: the standard term which is always used by BTP that's it)
- SS : Oke
(okay)
- AHK : **Bersih Transparan dan Profesional kan**
(Clean Transparent and Professional, right)
- SS : Iya.
(Yes)
- AHK : **Wah itu pak Basuki dari kecil udah BTP tuh. Langsung saya rubah nama deh padahal nama saya masih Basuki Tjahaja Purnama dalam kurung AHK gitu.**
(wow Mr.Basuki has been like that since he was child. I directly change my name but actually my name is still Basuki Tjahaja Purnama in the bracket AHK, that's it.)
- SS : Iya iya.
(Yes.Yes)
- AHK : **Sekarang gua nggak mau. Kayak tukang kwetiau. Gue kurung deh jadi BTP.**
(Now I don't want it anymore. It's just like Kwetiau seller. Then I take it to the bracket)

In extract 9 above, AHK states **...ada dari Kadim semua membuat piala penghargaan pejabat saya baru ngerti. Eh:: istilah standar yang dipake tuh BTP gitu lo** (... there was from Kadim who makes all of the rewards for the official that I just knew it. Eh::: the standard term which is always used by BTP that's it). So, this humor indicates one kind of humors which is language play. The standard abbreviation which is always used by the official of government is just like AHK's abbreviation's name. BTP here means **Bersih, Transparan, and Profesional** (Clean, Transparant, and Professional) and it is same with the abbreviation of AHK's full name Basuki Tjahaja Purnama. Thus, many of citizens think that AHK has been BTP since he was child. In fact, AHK does not want to take AHK only as he said **sekarang gua nggak mau, kayak tukang kwetiau, gue kurung deh jadi BTP** (Now I don't want it anymore. It's just like Kwetiau seller. Then I take it to the bracket). He thought that if his name only AHK, it is just like Kwetiau seller. Then, SS and all audiences laugh. Those statements above include as language play in linguistic modification (abbreviation). The other example of language play can be seen in the following extract.

Extract 10 (the luckiest name for AHK)

SS is asking AHK about what the luckiest name for AHK. Then AHK replays the combination AHK BTP. Suddenly, it leads to laughter from SS and all audience.

- SS : *Aku lebih berasa namaku ini atau ini. Lebih berasa e:: keberuntungan dengan nama AHK atau dengan nama BTP atau dengan nama Basuki suka berasa gitu nggak?*
(You feel better on this or that name. You fell e:: lucky with the AHK or BTP or with Basuki Tjahaja Purnama, have felt like that?)
- AHK : **Kombinasi AHK BTP saja deh.**
(I prefer the combination of AHK BTP)
- SS : **Oh @@@ pak AHK BTP**
(Ouch @@@ Mr.AHK BTP)

As same as extract 10 above, this extract 10 shows language play in sentence **kombinasi AHK BTP saja deh** (*I prefer the combination of AHK BTP*). This statement is considered as a language modification. The term and abbreviation of AHK and BTP are only well known in Indonesia. It means that this kind of language modification is only used by certain group of people. It also reveals that AHK prefers the combination of *AHK BTP* as his luckiest name. Then SS replies by calling AHK as *Mr.AHK BTP* which causes all audiences laugh and so does SS. The function of both extracts above are to clarify in which its function is to release the tension. AHK believes that all audience start bored if there is no humor. SS seemed so serious listening to AHK opinion about the abbreviation of his name. Thus, AHK throws humor in the middle of his utterance.

Joking

Joking is the most abstract of the types of humor presented here. It can be divided in to two categories: conversational jokes and canned jokes. The term conversational joking could be used as an umbrella term for all the different types of humor presented here (irony, teasing, banter, language play), since it includes all different “forms and strategies” that result in laughter from the target(s). Some expressions which show a joke will be shown in the following extract.

Extract 11 (Our regent is Ahok)

AHK is telling SS the moment when he was still a regent in Belitung. Basuki Tjahaja Purnama is not well known name in Belitung instead of Ahok.

- AHK : *Ya waktu wartawan datang wawancara orang kampung kan. Cerita: bupati trus ditanya Bapak Basuki trus orang kampung diem. Trus ditanya lagi wartawan bingung bupati nya BASUKI kan? Trus ditanya panjang lebar kan. **Bupatinya Basuki kan? Bukan bupati kami AHK.***
(Yeah, at the time the journalist came, the people in village told about the regent. Then, the village ones were asked that Basuki Tjahaja Purnama then they said nothing. Next, they were asked again, the journalist was confused; your regent is BASUKI right? said the journalist. And then they were asked many things. Your regent is Basuki, right? No, he is not, our regent is AHK)
- SS : @@@

Extract 11 above displays a joke which is uttered by AHK. This joke can be seen in a sentence **“bupatinya Basuki kan? Bukan bupati kami AHK** (*Your regent is Basuki, right? No, he is not, our regent is AHK*) in which whoever listen to this statement will directly laugh. As

people who live in a small village in Belitung, they do not know if AHK and Basuki is the same one. It is clear that the journalist was confused because none of the people there knew Basuki but they know AHK well. It is important to be noticed that AHK just want to inform all people in Indonesia that his full name is Basuki Tjahaja Purnama. At first it is only a joke but it brings meaningful information for all people to know their government especially in the capital city. The function of this humor is to criticize the habit of people in Belitung in which they do not if Basuki Tjahaja Purnama and Ahok is the same person. AHK tells it in order to emphasize that even though you live in village, you should know the name of your government rather than only know the popular name of your government. Another joke which occurs in this talk show will be shown in the next extract.

Extract 12 (Sponger)

SS tells audience that AHK goes to the studio on foot. Then AHK tells on the way he went to the studio, there was a man who wanted to take picture but he did not bring any camera.

- SS : *Tadi jalan kaki kesini loh ((applause)) orang-orang pada bingung dong ngeliatnya.kan jalanan lagi macet banget nih sekitar sini.*
(He goes here on foot ((applause)) the people are surprised to see him. There is a traffic jam around here.)
- AHK : *Ada juga lah satu dua yang salamin. @*
(There is one two people shake my hand@)
- SS : *Ada keluar dari mobil nongolin gitu.*
(There is a boy who takes his head out of the car)
- AHK : ***Aduh pak saya sayang nggak bawa kamera pak.***
(oh my God, unfortunately, I don't bring my camera sir)
- SS : *Bapak bilang dong hari gini nggak punya gadget untuk foto.*
(You supposed to say that Oh my God, nowadays you don't have any gadget to take picture)
- AHK : ***Soalnya itu tukang ojek***
(That's a sponger)
- SS : *Oh ya udah oke @@@ tukang ojek.*
(Ouch yes. Okay @@ sponger)

Extract 12 above is claimed as a joke. So, it can be said that AHK's utterance ***Aduh pak saya sayang nggak bawa kamera pak*** ((oh my God, unfortunately, I don't bring my camera sir) is as a joke. It is considered as joke because SS thinks that the man did not bring phone to take a picture. In fact, it is just AHK's strategy to give unexpected joke to SS. After AHK replays "***Soalnya itu tukang ojek*** (that's a sponger), SS then said "***oh ya udah oke @@@ tukang ojek.*** (Ouch yes. Okay @@ sponger)". From both utterances above, it can be known that SS is in AHK's trap. SS did not expect that AHK wanted to give joke. Therefore, it can be assumed that AHK's joke is successful to produce laughter from SS and audience. The function of this humor is to clarify in this case to release the tension after the long conversation between SS and AHK. AHK tries to insert a joke in the middle of his serious talking with SS.

DISCUSSION

Twelve extracts of oral discourse above were taken from the dialogue between host Sarah Sechan and the guest star Basuki Tjahaja Purnama in Sarah Sechan Talk show. As cited in finding above, various expression used by host and the guest as strategies to release the tension both and audience. Firstly, it comes with types of humor. Twelve extracts above represent types of humor; irony, teasing, banter, language play and joke. These humor

expressions are the evidence of all types of humor based on the theory of (Norrick, 1993). Secondly, it comes with the function of humor. These humor functions are based on the theory of (Meyer, 2000) classification in terms of clarification, identification, differentiation and enforcement.

Irony as first type of humor appears in extract 1 & 2. It is followed with the second types of humor in term of teasing which appears three times in extract 3, 4 and 5. Next, banter occurs in extract 6, 7 and 8. Language play appears in extract 9 and 10. Lastly, joke is shown in extract 11 and 12. Since teasing and banter mostly appear in talk show, it can be said that these both types humor are the dominant humor used in talk show. This shows that mostly people in Indonesia prefer to use teasing in communicating to trigger laugh of others. Since teasing is as an intentional provocation or bullying (Norrick, 1993). Noticing *bullying* in that statement, it can be said that it is not a big deal if people in Indonesia tend to bully someone else to trigger laugh from others. The creativity in using bullying or intentional provocation are shown in SS' statement in extract 3 *more than 5500 people are outside and all audience here are the chosen ones @ chosen @ because they take a bath with 7 kinds of flowers tonight*. It is clearly shown that how structurally SS using intentional provocation to trigger laugh from audience. The creativity of SS to put her idea into *teasing humor* has created fresh amusement in this talk show. The second type of humor which is frequently showed in extracts above is *banter*. Bantering which usually starts by focusing on some habit or characteristic of the recipient (Norrick, 1993). It is showed in extract 6 *I'm sorry I wanna go there, I have to, my hair my hair okay? Shouldn't I touch up, or not? Hair style or something like, ouch it's not important, alright*. The funny sentence which is used by SS reveals the real SS' habit in her daily life. The words *my hair, my hair, oke?* show that she really cares about her appearance when she wants to meet someone. It is clear that we cannot deny the sense of humor which is used by SS as professional host on TV.

This research also attempts to add function to each extract above. Meyer (200) states that there are four functions of humor; identification, clarification, differentiation and enforcement. Despite the fact that there are several functions which appear in extracts above, there is one function which frequently appears in those extracts. Clarification function appears frequently rather than others. Clarification function is shown in extract 1, 3, 7, 9, 10 and 12. There is an interesting case (extract 3 and extract 9) where SS as the host of the talk show shouted *mandi 7 kembang malam hari ini* to all audience to support and build audience's confidence by enclosing her views into memorable phrase or short anecdotes (Meyer, 2000). *Mandi kembang 7 malam* is used to mark sacred things. SS tends to use it to tell audience that not all people can come to the studio, only the chosen ones who had taken a bath with seven kinds of flower. In extract 9, AHK knows the fact that the abbreviation of his name *BTP* is *Bersih, Transparan dan Profesional*. Thus, most people believe that AHK is already *Bersih, Transparan and Profesional* since he was child. It makes him add *Ahok* after *BTP*. He thinks that he should add *Ahok* after *BTP* to show people that *BTP* itself is *Basuki Tjahaja Purnama*, not *Bersih, Transparan and Profesional*.

As a function of humor, clarification takes place as the most dominant function used in conversation during the talk show. It shows that Indonesian people likes to enclose their views into a memorable phrase or short anecdotes (Meyer, 2000). It is proven by using short anecdotes, people are easy to catch and understand the point of the humor. Therefore, it can trigger laughter faster.

CONCLUSION

In conclusion, this study is successful to make an attempt of humor classification and its function used by host and guest in Sarah Sechan Talk Show in Obrolan Seru

Bersama Pak Ahok episode. The finding in this mini research has contributed significantly to the people to add some humorous expression in their conversation. Moreover, to decide what kind of humor is appropriate in certain occasion. In addition, the function of every humor which is used by people will be known before uttering it. Lastly, this research might prevent flat and cold conversation by using various humor expressions in conversation. When used appropriately, the humor maximizes memory. However, the studies in talk show or other TV program needs to be obtained, for example, differences in using humor expression between one talk show and other talk show in different TV channel. Thus, other potential humor expression might be found and how to use it properly. The distinction of humors also can explore clearly in further research

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