

Strategi Humor dalam *Manzai* Jepang & *Double Act* Indonesia: Kajian Wacana Humor

Humor Strategy in Japanese *Manzai* & Indonesian *Double Act*: A Humor Discourse Study

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Abstrak

Penelitian ini mengkaji bagaimana strategi tuturan humor yang digunakan dalam ragam komedi *Manzai* Jepang dan *Double Act* Indonesia, dengan fokus pada wacana humor yang muncul dalam dialog acara M-1 Grand Prix 2022 dan kompetisi Duo Komedian 2021. Metode yang digunakan adalah analisis wacana kualitatif, dengan mengidentifikasi pola-pola linguistik dan retorik yang membentuk humor dalam kedua jenis pertunjukan. Data yang terkumpul kemudian ditranskripsi ke dalam bentuk teks, untuk kemudian dianalisis menggunakan teori empat dimensi wacana. Hasil temuan menunjukkan bahwa meskipun kedua bentuk komedi tersebut menggunakan strategi humor yang serupa seperti mencela diri sendiri, humor yang ditargetkan pada lawan tutur, dan referensi pihak ketiga, terdapat perbedaan penting dalam pelaksanaan dan nuansa budayanya. *Manzai* Jepang sering kali mengandalkan pertukaran cepat dan absurditas logis, sementara *double act* Indonesia sering kali menggunakan gerakan ekspresif dan topik-topik humor yang relevan secara norma sosial. Melalui lakon *Manzai*, dapat diketahui bahwa orang Jepang cenderung lebih subtil dan santun, di mana humor yang terlalu ofensif cenderung kurang diterima. Sementara orang Indonesia lebih ekspresif dan terbuka dalam menggunakan humor.

Kata kunci: *Double Act*, Indonesia, Jepang, *Manzai*, Wacana Humor.



Abstract

This research examines how humor speech strategies are used in the comedy variety of Manzai Japan and Double Act Indonesia, focusing on the humor discourse that appears in the dialogue of the M-1 Grand Prix 2022 show and the Duo Komedian 2021 competition. The method used is qualitative discourse analysis, by identifying linguistic and rhetorical patterns that form humor in both shows. The data collected was then transcribed into text form, and then analyzed using the four-dimensional theory of discourse. The findings show that although both forms of comedy use similar humor strategies such as self-deprecation, humor targeted at the interlocutor, and third-party references, there are important differences in their execution and cultural nuances. Japanese Manzai often relies on quick exchanges and logical absurdity, while Indonesian double acts often use expressive gestures and socially relevant humor topics. Through Manzai plays, the Japanese tend to be more subtle and polite, whereas overly offensive humor is less likely to be accepted. While Indonesians are more expressive and open in using humor.

Keywords: *Double Act, Humor Discourse, Indonesian, Japanese, Manzai.*

INTRODUCTION

Humor is one aspect of social interaction that shows how interpersonal relationships are carried out linguistically and interactively. Through humor, one can convey criticism, strengthen social relationships, and create a more relaxed and pleasant atmosphere. However, the humor strategies used vary depending on the cultural and social context in which it is practiced. Therefore, it is important to understand how humor is produced and received in different cultural contexts. This of course makes humor an interesting material to be studied in scientific research. Research in humor discourse is a very important area for contemporary linguists. Matters related to “why something is funny or not”, as well as “how the audience reacts when a certain humor situation is shown” are questions that require answers.

Humorous speech is defined as speech that is intended by the speaker to entertain and is considered funny by some participants or interlocutors. (Holmes, 2013). Humor not only serves as entertainment, but also essential to social relationships, express cultural identity, and criticize social structures (McKeown, 2016). To analyze humor, a model is needed that not only focuses on narrowly defined categories but also a broader context to reveal something behind the humor.

Manzai (漫才), as a form of comedy performance in Japan, has been an integral part of Japanese comedy art and culture for centuries. (Binns, 2023). The performance usually involves two comedians who engage in rapid-fire dialogue, one playing the role of *boke* (the fool), who keeps throwing jokes to get the audience to laugh, while the other plays the role of *tsukkomi* (the smart one) who serves as the butt of the joke (Katayama, 2008). (Katayama, 2008). On the other hand, *double-act* (also known as double-act comedy) originated in the British and American music hall tradition, where two comedians perform together in one act (Roberts, 2018). (Roberts, 2018). Although the basic concept of these two shows is similar, there are differences in the use of humor strategies.

The *M-1 Grand Prix* is an annual *Manzai* competition initiated by Shinsuke Shimada in 2001 and run by Yoshimoto Kogyo. The competition continues to this day.

Duo Komedian, on the other hand, is a double-round comedy competition organized by television station GTV in 2021.

Most research on humor in social interaction focuses on analyzing the linguistic and or discursive strategies that make certain utterances or conversations humorous (Brock, 2016; Dynel, 2017; Mullan, 2020a; Okazawa, 2021; Xu, 2014).. Xu (2014) investigated the interpersonal dimensions of humor in American and Chinese sitcom shows using a corpus. As a result, the two shows utilize physical, temporal, and experiential humor dimensions differently. While Brock (2016) explores various aspects of the purpose of humor in television comedy, particularly through a theoretical perspective. Brock highlights the complexity of humor as a communicative process. Although humor is universal to humankind, the type of humor expressed and/or valued varies between cultures. The targets and content of humor in different social and ethnic groups form the basis of intercultural humor-related studies that highlight the most salient elements, norms, values, and relationship systems of a culture and their worldview. (Attardo, 2017). Humor can fulfill several pragmatic functions, such as challenging existing power, undermining actions that threaten one's face (Béal & Mullan, 2017a). On the other hand, Yuniar (2013) discussed the use of "Yes" as a discourse marker in Indonesian *stand-up* comedy strategies to generate laughter. As a result, "Yes" functions as a *punch-line* marker, a request for approval in inviting audience attention, a calming strategy in responding to laughter, as well as functioning as a topic switch in showing information.

Humor can be difficult to comprehend across many cultural backgrounds due to differences in language, social norms, and value systems. Comprehending these distinctions can mitigate barriers in cross-cultural communication and facilitate a more enjoyable interaction. Humor in cross-cultural studies seeks to reveal the pragmatic functions contained in humorous speech, such as speech acts, FTAs, and politeness, and then relate them to the values of cultural norms found in society. (Béal & Mullan, 2017b; Mullan, 2020b; Murata, 2014). Humor can strengthen group camaraderie and social cohesion; however, it can also underscore and intensify social and ethnic disparities (Gogová, 2016). While Marsudi et al, (2024) explored the role of humor in Indonesian and Malaysian comedy films through a cross-cultural approach. This research highlights the capacity of cinematic narratives to skillfully integrate aspects of humor and culture into relevant storylines. Overall, these studies highlight the importance of humor in cross-cultural contexts as a tool not only to entertain but also to convey and reinforce cultural values and shape social dynamics. On the other hand, literature comparing specific humor strategies in comedy competition settings is scarce. This study attempts to analyze the humor strategies used in the plays *Manzai* and *Double Act*, as well as uncover the cultural values that influence humor strategies in the context of Japanese and Indonesian culture. By using Béal & Mullan's theory of four dimensions of discourse (2017a)(2017a), this research will explore how humor is shaped, delivered, and received in both cultural contexts.

The problem formulation in this research is as follows:

1. What is the strategy of humorous speech contained in the final competition of *M-1 Grand Prix 2022* and *Duo Komedian 2021*?
2. What are the similarities and differences in humor speech strategies in the *M-1 Grand Prix 2022* and *Duo Komedian 2021* competitions? Are there cultural values between Indonesia and Japan in performing humor?

Understanding humor in diverse cultural contexts is essential to increase cross-cultural awareness and reduced misunderstandings. Humor is often a reflection of social and cultural complexity. Through this research, it is expected to find unique patterns that show how each culture uses humor to express themselves. This research is also expected to make a significant contribution to the study of cross-cultural pragmatics and enrich the literature on humor in diverse cultural contexts.

METHODS

This research is descriptive qualitative research. According to Podesva & Sharma (2014) quantitative research focuses on natural data and humans as the main instruments in conducting research. Descriptive research is limited to an attempt to reveal a problem as it is. The results of the research emphasize objective interpretations related to the actual state of the object under study. The data in this study are in the form of videos contained in the final competition of *the M-1 Grand Prix 2022* and *Duo Komedian 2021*, based on the latest data. In addition, further selection focuses on the topic of gender equality humor. In the *M-1 Grand Prix* competition, there was 1 video from *Sayaka Combi* that discussed the topic of gender equality, while from the *2021 Duo Komedian* competition, there was also 1 *Mlumah* video that discussed the same thing.

Furthermore, the data collection process in this research uses the listening method and note-taking technique. The listening method is a data collection method carried out by listening to speech or text directly, without intervening in the ongoing communication process. (Sudaryanto, 2015). In this context, the researcher acts as a passive observer who records every utterance that is relevant to the object of research. Meanwhile, the note-taking technique is a technique used to record data obtained from the results of listening. The recorded data can be in the form of a complete transcript of the speech contained in the video recording, as well as additional notes regarding the context of the speech, non-verbal expressions, and other aspects that support the analysis (Mahsun, 2012). (Mahsun, 2012). This method is remarkably effective in collecting authentic and natural language data because researchers do not influence the ongoing communication process. Thus, the data obtained can reflect the actual use of language in a particular context.

This study adopts the theory of the four dimensions of discourse proposed by Béal & Mullan (2017a) four dimensions of discourse can be used in analyzing humor, including (1) the speaker/target/receiver dimension, (2) the humor device dimension, (3) the pragmatic function dimension, and (4) the interactional dimension. Then the analysis will focus on the pragmatic function of humor speech contained in two comedy competitions.

After the entire conversation data was transcribed, the author classified the four dimensions of humor speech discourse contained in each competition, then calculated the frequency and percentage of humor speech types used. There are 28 conversation data obtained from *Sayaka* in the *2022 M-1 Grand Prix* final, and 27 data from *Mlumah* in the *2021 Duo Komedian* final. To ensure validity, data triangulation will be conducted by comparing the research findings with previous studies.

RESULTS AND DISCUSSION

In this section, we will discuss the findings from the distribution of *Sayaka's* humorous speech in the *M-1 Grand Prix 2022* competition and *Mlumah* in the *Duo Komedian 2021* competition. The results can be seen in the table below:

Humorous Speech	Sayaka JP (28)	Mlumah ID (27)
<i>Self-oriented</i>	6	9
<i>Other-oriented:</i>		
<i>Recipient</i>	14	15
<i>Third party</i>	8	2
<i>Non-specific target</i>	0	1
Total	28	27

Table 1. Distribution of humor speech data in M-1 Grand Prix finalists and Duo Komedian.

In any humorous situation, there is usually an object, person, or abstract entity that becomes the target of ridicule. Humor targets are divided into targets oriented towards the speaker, the interlocutor, a third party, or just a language game used for fun. (Mullan, 2020a). Furthermore, it will be described in detail regarding how each humorous utterance creates humor that can be accepted by the audience through four dimensions of discourse.

Humorous Speech to Sayaka JP

This section will describe the humorous speech used by *Sayaka JP* in the *M-1 Grand Prix* final competition. Based on Table 1, there are a total of 28 humorous speech data with a distribution that shows variations in humor strategies. The following is a detailed description of each humor strategy used by *Sayaka JP*.

1. Self-oriented humor

Self-oriented humorous speech indicates that the speaker, intentionally or unintentionally, self-deprecates to create humor. This includes apologies or an offer to the interlocutor. The study of linguistic politeness itself has been viewed as an examination of the maintenance of the principles of cooperation and conflict avoidance in social interaction (Cashman, 2006). This is following Leech's (2014) maxims of politeness, which state that the principle of politeness refers to demeaning or berating oneself in the presence of others.

In this study, there are 6 *self-oriented* humor utterances in Japanese humor plays and 9 utterances in Indonesian humor plays. Although this number is almost equal, there are differences in the linguistic patterns and pragmatic functions of humor speech in each language. In the context of humor in Japanese plays, for example, *self-oriented* humorous speech is often used to emphasize one's silliness or weakness to entertain the audience. In this case, self-deprecation serves to lower tension and strengthen the relationship with the audience.

Data 1

- 1 A1 *Kisu wa taisetsu na hito to shika se e hen=*
 2 B1 *Taisetsu na hito janai nen/ Kisu tte iu no wa aru ittei no seiketsu-kan no rain koe*
 3 *teru hito to yattara dare to demo deki n no/ Kisu tte SŌIU MON'YAKARA/ Otona*
 4 *tte SŌIU MON/ DE KITARA RAKKĪ/ (0.5)*
 5 ***Dakara:: itsunomani ore ga yaba natta/***
 6 A1 ***Hana kara omae yaro yabai no(.) saisho kara(.) tsuratsura wake wakaran***
- 1 A1 kisses can only be given to certain people=

- 2 B1 No/ If you kiss someone sensitive to hygiene, it means you can't kiss anyone/
 3 THAT'S WHAT KISSING IS ONLY FOR/ ADULT PEOPLE/ ITS
 4 CONSIDERED IF YOU CAN KISS/ (0.5)
 5 So::: since when did I go crazy like this?
 6 A1 You were crazy (.) from the start(.) I do not understand.

The utterance in data 1 shows the division of roles typical of *manzai* comedy plays. A1 acts as the *boke* (the fool) who initiates the discussion in line 1. B1, as *tsukkomi* (the smart one), gives a long response that reflects a serious logic but is full of absurdities. The short pause in line 5 after B1's long response gives the audience room to catch the humor and absurdity before the next *punchline*. Furthermore, in lines 6 A1 reaffirms his role as a *boke*, giving a short response “*Hana kara omae yaro yabai no(.) saisho kara(.) tsuratsura wake wakaran*” which emphasizes the absurdity of the interlocutor's response.

Through a pragmatic review, the speaker (A1) fulfills their communicative intention by performing the assertive speech act of stating their belief that a kiss can only be given to an important person. In this fulfillment, the interlocutor (B1) is modeled as a component of the speaker's knowledge through what A1 considers shared knowledge (Capone & Mey, 2015). The humor in data 1 arises from B1's overly logical interpretation of the act of “kissing”, which is discussed in detail to a standard that is too serious and contrasts with the expectations of light conversation. *The punchline* of the humorous speech in the context of this situation is seen in the speech act “*Dakara::: itsunomani ore ga yaba natta?*” expressed by B1. This self-mocking comment is an indirect apology for sounding overly dramatic or slightly exaggerated. A1's statement at the end of the dialogue “*Hana kara omae yaro yabai no*” indirectly reverses B1's overly hyperbolic logic, implying that B1's statement was 'strange'.

The main topic in speech data 1 is about “kissing” using exaggerated hygiene standards and social norms. This reflects the Japanese style of humor that often explores taboo or everyday topics with a 'different' point of view. The dialogue has a fast-paced, back-and-forth rhythm, emphasizing the use of unexpected phrases and responses from the interlocutors as humorous *punchlines*. In addition, the contrasting sentence framing of the two conversations is considered to create a humorous and entertaining effect.

2. Other-oriented humor: recipient-oriented

Although humor can be used to show familiarity and solidarity between speakers and interlocutors, sometimes there are still many examples of humor that are clearly disrespectful such as provoking or making fun of interlocutors for the sake of humor. In the data found, humor is oriented towards the recipient.

Data 2

- 7 A1 *Chau omae na son'na iyagatteru kedo, hen'nō shitara sugoi tokuten toka uke*
 8 *rerukara na!*
 9 B1 *Taishita tokute[n chauyaro!*
 10A1 *[Iya iyaiya, menkyo hen'nō shita hito wa takushī 20-pāsento hiki*
 11 *de norerukara na!*
 12 B1 *(1.0) Chotto sore wa ē [kedo!*
 13 A1 *[Sōyaro?*
 14 B1 *Takushī 20-pāsento OFFna no!?*
 15 A1 *Sōya nen!*

16 B1 *Ōsaka dake? Zenkoku?*
 17 A1 *Saga-ken [dake!*
 18 B1 **[SAGA DAKEYAN KA OMAE!**
 19 A1 *Saga ken no taku[shī*
 20 B1 **[Chau, Saga no takushī noran nen ore!**
 21 A1 *Nan, itsuka iku kamo shiren'yaro*
 22 B1 **ORE, ISSEI SAGA IKAN!**
 23 A1 *Nande son'na ko to iu nen!*
 24 B1 **FISH'YARO!**
 25 A1 *Nanka no taimingu de iku koto aru kamo shiren'yan*
 26 B1 **NINGEN GA FUTSŪ NI IKI TETARA SAGA NI IKU TAIMINGU NANKANAI!**
 27 A1 *Son'na koto nai wa!*
 28 B1 **NAI WA!**
 29 A1 *Nani itten nen omae!*

7 A1 If you really do not like it that much, just try to return your driver's license, you will
 8 get great benefits!
 9 B1 Which one is the big [benefit?!
 10 A1 [laughs] Here, here. People who return their driver's license get a
 11 20% discount on taxi rides.
 12 B1 (1.0) Wow, that's good [laughs].
 13 A1 [Yes, right~
 14 B1 Can you really get a 20% taxi discount?
 15 A1 Yes.
 16 B1 Only in Osaka? Or the whole country?
 17 A1 In Saga Prefecture[, anyway.
 18 B1 **[THEN IT'S ONLY IN SAGA PREFECTURE!**
 19 A1 Yes, it is a taxi [in Saga-
 20 B1 [No, I will not take a taxi in Saga!
 21 A1 Well, who knows if you will get there sometime?
 22 B1 **I WILL NEVER GO TO SAGA IN MY LIFE!**
 23 A1 Why are you saying that?
 24 B1 **I TOLD YOU NOT TO GO THERE!**
 25 A1 Who knows, there really is the right *timing* to go to Saga.
 26 B1 **PEOPLE WHO LIVE A NORMAL LIFE USUALLY DON'T HAVE TIME TO GO TO THE SAGA!**
 27 A1 No way!
 28 B1 **POSSIBLE!**
 29 A1 Are you asking for a fight?!

The speech rotation pattern in the dialogue in data 2 follows the classic *manzai* structure, where A1 (*boke*) makes a funny and absurd statement, while B1 (*tsukkomi*) responds with a correction or criticism in a sharp tone. The conversation takes place using the Osaka dialect. The humor comes from the absurdity of A1's claim in lines 7 and 8, “*Chau omae na son'na iyagatteru kedo, hen'nō shitara sugoi tokuten toka uke rerukara na!*” which states that a driver's license change can provide many benefits, including taxi discounts. The absurdity of the statement lies in the specific location restriction that is irrelevant to B1.

B1's overreaction adds an element of humor. Several times B1 uses higher intonation and intense emotion to show frustration. This reaction is also supported by the

many interruptions and overlaps between A1 and B1 in data 2. Despite the apparent arguments, A1 and B1's interactions support each other in generating humor through intentional misunderstandings and dialogue escalation.

Humorous speech in this conversation is created through the use of speech acts that illustrate the sharp differences in opinion and exaggerated responses of the two speakers. In addition, humor can also be found in expressions mocking each other with high intonation. The pattern of humor formation in *manzai* is very distinctive with the use of a typical Japanese cultural background, where verbal humor usually relies on absurdity, hyperbole, and conflicting logic games.

3. *Other-oriented humor: third-party oriented*

Humor directed at a third party is usually used to build social relationships or to mock in a safe context. In the context of *manzai* plays, this kind of humor is often used to reinforce the dynamic between *boke* and *tsukkomi*, while indirectly engaging the audience. A third party is often referred to as the object of absurdity or hyperbole, such as an absent character (e.g. a parent, friend, or famous figure). This can be seen in the speech dialogue of data 3.

Data 3

30 A1 *Jaa, sono toki wa uchi no oton ni kuruma dashite morau*
 31 B1 *Dou it tsumori de notte mo sore*
 32 A1 *"Ai no:::, Isshoni ikou" iuu te*
 33 B1 *Menkyo motten no.*
 34 A1 *Sou ya.*
 35 B1 *E, oton oikutsu/*
 36 A1 *81 yes.*
 37 B1 *Hendou de (1.0) 81 nattara futsuu ni hendou de yo.*
 38 A1 *Datte uchi no oton meccha genkiya nen mon.*
 39 B1 ***Son'na yuutara (.) ORE NO HŌ GA GENKI YES***
 40 A1 *Omae yori ore no oton no hō ga genkiya nen*
 41 B1 ***ORE YORI OMAE NO OTON NO HŌ GA GENKIDE WANAI!!!***
 42 A1 *NA N'YA NEN OMAE!*

30 A1 Well, I'll ask my dad to lend me his car.
 31 B1 Whatever you are thinking about, it seems to be the same.
 32 A1 I said, "Let's go together."
 33 B1 Does your father have a driver's license?
 34 A1 Clear.
 35 B1 E, how old is your father?
 36 A1 81.
 37 B1 Just revoke it (1.0) If you are 81 years old, normally your driver's license is revoked.
 38 A1 Yes, but my father is still very energetic.
 39 B1 I should have been more energetic than your father.
 40 A1 Uh, my dad is much more energetic than you, huh!
 41 B1 THERE'S NO WAY YOUR DAD IS MORE ENERGETIC THAN ME!
 42 A1 WHAT!!!

The dialogue in data 3 shows a typical *manzai* pattern, where A1 as the *boke* starts with a seemingly mundane statement claim that becomes nonsensical as the conversation

progresses. A1 claims that his 81-year-old father is still so energetic that he can "drive". This statement then triggers B1's response as *tsukkomi* to restore logic with an exaggerated response. The one-second pause in the line "*Hendou de (1.0) 81 nattara futsuu ni hendou de yo.*" in line 37 gives the audience room to grasp the absurdity before the *punchline* is delivered next. Then, the main *punchline* occurs in line 41, where B1 ironically emphasizes the absurdity of A1's claim by saying "*ORE YORI OMAE NO OTON NO HŌ GA GENKIDE WANAI! !*". This statement is expressed emotively and exaggeratedly by raising the intonation of the tone. The interaction in data 3 reflects the balance between absurdity and common sense in the *manzai* comedy variety. The relationship between the *boke* and *tsukkomi* seems to become more dynamic as the conversation progresses. There is a comedic escalation that allows them to "attack" each other humorously.

The humor in data 3 is inspired by everyday situations in Japanese society. However, the humor then arises and is reinforced by the debate over the claim that an 81-year-old man is still energetic in driving. Phrases like "*NA N'YA NEN OMAE!*" are used to emphasize the *punchline* in the humorous situation. The main purpose of this humor is not to attack a third party directly, but to create a comedic situation through absurd statements or paradoxical logic. By using third parties, *manzai* also gives *boke* room to create wild ideas, while *tsukkomi* responds with corrections or exposition that adds to the humor. In addition, the reference to a third party allows the *manzai* to depict a broader story, without having to be tied entirely to the dialogue between two characters. This creates the illusion of a richer narrative and engages the audience to imagine the absurdity of the situation.

***Mlumah* Humor Speech ID**

In the case of the *double act* in the 2021 Duo Komedian competition used by the *Mlumah* team, the distribution of variations in humor strategies applied was successfully found. *Self-oriented* humor appeared 9 times, interlocutor-oriented humor appeared 16 times, while humor addressed to third parties appeared only 2 times. In addition, there was one humor speech with an unspecific target. A detailed explanation of each humor speech strategy will be presented as follows:

1. Self-oriented humor

This type of humor involves the comedian self-deprecating or putting themselves down to create humor. Comedians often use this strategy to build rapport with the audience. The following analysis will explore examples of *self-oriented humor* used in *Duo Komedian* competitions in Indonesia.

Data 4

- 43 C2 Pak(.) saya nyari alamat. ini alamatnya mana, ya, pak? ((menyerahkan
44 selembor kertas kecil))
45 D2 loh, pak. Ini kosong, pak.
46 C2 lah ya, justru kosong ini alamatnya mana, ya::: Saya nyari-nyari bingung.
47 D2 Hei, pak. Kalau tanya alamat itu ditulis [dulu
48 C2 [ooh.
49 D2 [nah, baru ditanyakan.
50 C2 ((mengambil kertas)) ini tulisan siapa, pak?
51 D2 (0.2) tulisan saya.

- 52 C2 ini alamatnya mana, pak?
 53 D2 oh, itu disana ((sambil menunjuk))
 54 C2 makasih ya, pak.
- 43 C2 Sir(.) I am looking for an address. Where is this address, sir? ((handing over a small
 44 piece of paper))
 45 D2 No, sir. It is empty, sir.
 46 C2 Yes, it is precisely empty where the address is, yes::: I'm looking around confused.
 47 D2 Hey, sir. If you ask for an address, write it down [first
 48 C2 [chuckles] ooh.
 49 D2 [nah, then asked.
 50 C2 ((taking the paper)) whose writing is this, sir?
 51 D2 (0.2) my writing.
 52 C2 Where is this address, sir?
 53 D2 oh, it's over there ((while pointing))
 54 C2 Thank you, sir.

The discourse structure in the speech in data 2 includes a pattern of back-and-forth interaction between C2 (*comic role*) and D2 (*straight role*) regarding the search for an address. Humor arises from the mismatch between expectations and reality, where C2 asks about the address on the blank paper. D2's serious response in line 47 “**Hey, Pak. Kalau tanya Alamat itu ditulis dulu**” (If you ask for the address, write it down first) reinforces the logical absurdity that emerges. D2 then consistently takes C2's question seriously despite the absurdity of the situation created.

The humor in this conversation lies in the play on words and situations that make the conversation feel funny. Through the sentence “Write it down first” spoken by D2, it was intended that C2 write down the address first before asking. In addition, D2 gave an example to C2 by writing his address on a blank piece of paper chosen by C2. However, C2 insinuated that the writing in question was the writing on the paper that showed the address. This wordplay and misunderstanding created a humorous atmosphere in the conversation.

The main function of the speech in data 4 is to entertain through the hilarious situation that occurs due to confusion and misunderstanding between the two characters. The back-and-forth dialogue accompanied by non-verbal gestures and 'weird' responses creates laughter. In addition, humorous speech also serves to mock the speaker's inability to communicate correctly.

2. Other-oriented humor: recipient-oriented

In the context of *Duo Komedian*, this strategy is often used to explore and strengthen the dynamic between the two comedians in creating an intimate atmosphere for the audience. The following speech examples illustrate how this type of humor is effective in creating silliness.

Data 5

- 55 C2 Berita hilang[an].
 56 D2 [nah, gitu loh].
 57 C2 (1.0) baru-baru ini telah hilang siswa kelas 6 SD sejumlah 6 ora[ng].

- 58 D2 [Oh, kelas 6 SD.
 59 C2 Setelah ditelusuri, ke-6 siswa tersebut sudah SMP (2.0) Oh, iya, benar.
 60 D2 (0.5) INI BUKAN HILANG, LULUS!
 61 C2 Ya, tapi, kan, nggak ada di kelas. Kan nggak ada di kelas.
- 55 C2 Missing n[ews.
 56 D2 [nah, that's it.
 57 C2 Recently, six sixth grade elementary s[chool students have gone missing.
 58 D2 [Oh, sixth grade of elementary school.
 59 C2 After being traced, the 6 students were already in junior high school. (.) Oh, yes, that's right.
 60 D2 (0.5) THAT IS NOT MISSING, BUT GRADUATE!
 61 C2 Yes, but they're not in class anymore.

C2 as a *comic role* reads the news from the newspaper carried in a serious style. Absurdity then arises when C2 delivers the content of the news on lines 57 “**Baru-baru ini telah hilang siswa kelas 6 SD sejumlah 6 orang.**” (Recently, sixth grade of elementary school have gone missing). D2 as a *straight role* responded and gave a reaction to C2's speech. The absurdity of C2's statement appeared in line 65, “**Setelah ditelusuri, ke-6 siswa tersebut sudah SMP.**” (After being traced, the 6 students were already in junior high school), which reinforced the absurdity of the statement made.

The humor in this conversation was created through the difference in understanding between C2 and D2 regarding the term “missing”. C2 used the term to describe that the students had completed their education level and were no longer in elementary school, while D2 interpreted the term “missing” to mean that the students in question had “graduated” from school. This difference in perception led to a mild humorous effect. In addition, D2's overreaction in line 60 adds to the humor of the logical conflict.

The humor in this *double act* play utilizes four dimensions of discourse to create humor. The structural dimension shows the rhythm of the dialogue that supports the *punchline* at the end of the speech. While the pragmatic dimension in data 5 highlights the logical conflict that occurs between the *straight role* and the *comic role*. On the interpersonal side, there is cooperation between C2 and D2 to make the situation funny. The context of the conversation is closely related to the audience's daily life but is packaged into a logical paradox to create a *punchline* that invites laughter for the audience.

Data 6

- 61 C2 Udah, kamu tuh(.) Nih matematika, matematika
 62 D2 Matematika, oke matematika.
 63 C2 Matematika in[i
 64 D2 [Siap
 65 C2 Di usia 16 tahun Kamu memasuki SMP. Di usia 20 tahun, kamu memasuki
 66 SMA. Di usia berapakah kamu membahagiakan Ibumu?
 67 (1.0) Nah, tinggal dijawab, kapan gitu?
 68 D2 (1.0) Pak, jawabannya itu bikin saya introspeksi diri/
 69 C2 Tinggal dijawab kok malah nangis/
 70 D2 Iya, saya tuh bikin kayak muhasabah gitu lho, kalau keinget ibu.
 71 C2 Oh, baper.

- 61 C2 Okay, then(.) Here is math, math
 62 D2 Math, okay math.
 63 C2 Math, ok[ay
 64 D2 [Ready
 65 C2 At the age of 16, you enter junior high school. At the age of 20, you enter high
 66 school. At what age did you make your mother happy?
 67 (1.0) Well, just answer, when is that?
 68 D2 (1.0) Sir, the answer made me introspect myself.
 69 C2 Just answered why even cry /
 70 D2 Yes, It feels like muhasabah, you know, when I think of my mom.
 71 C2 Oh, you become emotional.

The situation when C2 (*comic* role) acts as a teacher who is evaluating his students through the final exam. At first, C2 used assertive speech acts to provide information related to the subjects to be assessed. However, after the questions were read out, D2 (*straight* role) protested because the questions given were completely irrelevant to mathematics. The utterance “**Di usia berapakah kamu membahagiakan Ibu?**” (At what age did you make your mother happy?) is quite sensitive because it involves personal matters. Through his speech, C2 indirectly took the opportunity to insult his interlocutor with the utterance “*Oh, baper*” (You become emotional). The word “*muhasabah*” itself, means to introspect.

The humor in this conversation is reflected by repetition and reactions that successfully invite laughter. The repeated mention of the word ‘math’ can create a sense of humor in the context of the conversation above. In addition, humor was also created through D2's emotional reaction shortly after hearing his mother's name mentioned, which was followed by C2's response with a mocking tone.

3. *Other-oriented humor: third-party oriented*

Like the Japanese *Manzai*, the *Duo Komedian* play also contains a third party-oriented humor strategy.

Data 7

- 72 C2 Lagian saya beli bensin itu bukan buat isi ke motor.
 73 D2 (0.5) lah, terus buat apa?
 74 C2 Istri saya, tuh, kalau malam suka nyium-nyium *bengsin*.
 75 D2 Pak, istri bapak itu kelainan. Harusnya diobati, jangan
 76 dituruti [kayak gitu.
 77 C2 [tapi baunya enak, loh, pak.

 72 C2 After all, I do not buy gasoline to fill up my motorcycle.
 73 D2 (0.5) Huh, then what for?
 74 C2 My wife likes to smell gasoline at night.
 75 D2 **Sir, your wife has a disorder. She should be treated, not**
 76 **indulged [like that.**
 77 C2 [but it smells good, sir.

Humor is created through the conflict between the audience's logical expectation of "gasoline", which is usually used to fuel motor vehicles, and the absurd reality provided by C2 through the statement in line 82, "**Istri saya, tuh, kalau malam suka nyium-nyium bensin.**" (My wife likes to smell gasoline at night). Overall, the humor used in dialogue data 6 exploits the common fact that gasoline smells strong and is not usually considered "tasty", yet some people 'tend to like' the smell of gasoline. This humor exploits the social norm that smelling gasoline is an unnatural and quite dangerous behavior. In the end, C2's claim is bizarre but still true to the conditions in the wider society.

Similarities and differences of humor speech strategies in *Manzai* and *Double Act*

In the end, there are some differences and similarities in the humor strategies used in *Manzai* Japan and *Double Act* Indonesia. Both comedy plays involve two comedians who interact with each other to create humor. In addition, both *Manzai* and *Double Act* often raise themes that are close to everyday life, making them easily recognizable to the audience. Sometimes, humor is also used to convey social criticism or commentary on cultural values and norms.

Japanese *manzai* is famous for its fast-paced rhythm and *punchlines* that come in rapid succession. The dialogue is often fast-paced and dynamic, with the *boke* constantly cracking jokes and the *tsukkomi* responding to them. Indonesian *double acts*, on the other hand, tend to have a slower pace and sometimes put more emphasis on expressions and gestures to create humor. The topics raised by *Manzai* Japan are often specific and sometimes absurd, while *Double Act* Indonesia more often touches on relevant social issues delivered in a humorous way.

Although both cultures use humor to entertain and strengthen social bonds, the approach between Japanese and Indonesian humor cultures differs significantly. Through *Manzai*'s play, the Japanese tend to be more subtle and polite, whereas overly offensive humor is less likely to be accepted. While Indonesians are more expressive and open in using humor.

CONCLUSION

This study reveals that humor, in addition to being a means of entertainment can also reflect and strengthen the values and norms of Indonesian and Japanese culture. The overall findings show that there are similarities in the humor speech strategies of the Japanese *Manzai* play and the Indonesian *Double Act*. In conversational contexts, Japanese humor may encompass teasing and self-deprecation (Elden, 2023). Individuals may employ self-deprecating comments to foster a humorous interaction, emphasizing a distinctive characteristic of face-threatening acts in a comedic setting. Meanwhile, Indonesians are much more expressive and open in using humor as social criticism (Dalyan dkk., 2022). By understanding humor strategies in different cultural contexts, it is hoped that it can increase appreciation and awareness of cultural processes, and be able to see how language, culture, and humor are interrelated in social interactions.

CONFLICT OF INTEREST

There is no conflict of interest to declare in this article.

ETHICAL CLEARANCE

This study was approved by the institution.

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