

A critical discourse analysis of Bintang Emon's humor discourse entitled 'Ga Sengaja'

Riska Rahman

Universitas Islam Negeri (UIN) Syarif Hidayatullah Jakarta, Indonesia
riska_rahman19@mhs.uinjkt.ac.id

Didin Nuruddin Hidayat*

Universitas Islam Negeri (UIN) Syarif Hidayatullah Jakarta, Indonesia
didin.nuruddin@uinjkt.ac.id

Alek Alek

Universitas Islam Negeri (UIN) Syarif Hidayatullah Jakarta, Indonesia
alek@uinjkt.ac.id

Manuscript received December 24, 2020, revised January 19, 2021, first published May 3, 2021, and available online May 17, 2021. DOI: 10.22373/ej.v8i2.8461

Recommended APA Citation

Rahman, R., Hidayat, D. N., & Alek, A. (2021). A critical discourse analysis of Bintang Emon's humor discourse entitled 'Ga Sengaja'. *Englisia: Journal of Language, Education, and Humanities*, 8(2), 94-105. <https://doi.org/10.22373/ej.v8i2.8461>

ABSTRACT

This study aims to investigate the text, the discourse practice, and the sociocultural practice of Bintang Emon's discourse humor video entitled "Accidentally (Ga Sengaja)," posted on his Instagram platform. To analyze the data, the qualitative descriptive method was used in this study. The data were obtained from the video transcript of Bintang Emon accessed from Instagram. The data were then analyzed by using Norman Fairclough's discourse analysis model. Moreover, the techniques used were observing, interpreting the data by analyzing the text, which was seen from three elements such as Representation, Relation, and Identity; analyzing the discourse practice which focused on production, consumption, reproduction of the text; and analyzing the sociocultural practice of the discourse humor, and the last is concluding. The result of this study showed that Bintang Emon used more rhetorical figures in his discourse in the analysis of text level. He delivered his criticism with good word choices and conveyed some analogies to make the audiences agree with what he said. The intention of his complaint regarding Novel Baswedan's acid attack case was expressed implicitly so that the audiences cannot predict his intention if they only look at it from his caption. In the level of discourse practice, he successfully represented most of the

* Corresponding author

citizens' criticism against the case. Furthermore, he took his right to freedom of speech to deliver his thought in a humorous style.

Keywords: *Critical discourse analysis; Humor discourse; Discourse practice; Sociocultural practice*

1. Introduction

Humor is a media that is most readily accepted by the community. Humor can be found in our daily life because it can effectively entertain people. In addition, humor can distract a person from stressful situations (Yue, Leung, & Hiranadani, 2016). Stress hormones can be decreased by humor which stimulates the multiple physiological systems in the human body (Savage, Lujan, Thipparthi, & Dicarolo, 2017). Humor can form in the written and spoken and even gesture or body language. A group or single person can perform humor. It can be displayed in the comic, novel, TV show, newspaper, radio, and movies. Besides, the language used in humor can be served in formal and informal language.

Humor is subjective because every person has their own perspective in catching the jokes (Wortley & Dotson, 2016). It can be funny for one group or community, or person, but sometimes it does not work in some others. Furthermore, humor often brings offense to an ethnic, cultural, and religious group to create conflicts between the comedian and the group. In creating humor, the comedians have to focus on the language element used and the jokes that will be delivered to avoid the possibility of conflicts and the message reach the audience. Many words can possibly have a dangerous meaning (Nilsen & Nilsen, 2019).

The performing humor often reveals the social critic as an expression of a long-depressed condition (Kholidah, Widodo, & Saddhono, 2020). In other words, the purpose of performing humor sometimes not only gives a joke but also gives criticism, satire, and even is aimed to persuade the audience. One example of criticism packed in humorous style is what a stand-up comedian, Bintang Emon, is doing on his Instagram platform. He uses his Instagram to create a segment, namely the scolding representative council (Dewan Perwakilan Omel-Omel/DPO). This segment provides his humor performance to criticize social issues logically but in a funny way. One of the exciting videos for the researcher to research his humor discourse is the video with the caption "Accidentally".

The language used in humor discourse is intentional ambiguity to direct the audiences dramatically and even surprisingly (Nilsen & Nilsen, 2019). This study is interesting since many previous studies used critical discourse analysis based on the Norman Fairclough model to analyze a speech, a song, and a humor discourse performed in stand-up comedy performance. However, most of them focused on the speech text (e.g., Mohammadi, 2017; Risdianto, Sumarlam, & Noor, 2018; Zhu & Wang, 2020) and humor discourse performed on the stage (e.g., Romansyah, Hidayat, Alek, & Setiono, 2020). The differences between this research and the previous research

are that the researchers attempt to focus on the verbal humor provided in the video. It is because the performance did not meet the audience directly. Moreover, this study tries to contribute another overview of critical discourse analysis research by focusing on how the humor discourse constructed, what discourse practice and sociocultural practice provided by his video can be seen in critical discourse analysis based on Norman Fairclough's model (2010).

This research is interesting since humor is a medium used to make social criticism, express the opinion, and persuade the audiences. Furthermore, Bintang Emon, as a stand-up comedian, deliberately provides a segment in his Instagram platform that contains criticism and expressing his opinion toward the current issues in this country which are packed in comedy. The video with the caption "Accidentally" was posted after the court's decision on Novel Baswedan's acid attacked case. Novel Baswedan was a former Indonesian investigator for the Corruption Eradication Commission. He was attacked acid at his face in 2017 by strangers. This case caught the Indonesian public's attention because the police took a long time to expose the perpetrators. Also, many people thought that the court's decision on that case was odd. Above all, the vital step in this study is addressing a research question: How can the forms of resistance and social criticism discussed in Bintang Emon's discourse humor on "Accidentally" be seen from the analysis of text, the discourse practice, and sociocultural practice?

2. Literature review

Critical discourse analysis is a complement to the previous linguistics approach, discourse analysis. Using the critical discourse analysis, a discourse can be seen more comprehensively from its structure. As a reason, it focuses on seeing the relationship between language form and its function (Rogers, 2004). Critical discourse analysis is aimed to solve a social problem in human life, whether critical social science or resources (Fairclough, 2001). The critical discourse analysis based on the Fairclough model defined the main figure in language use, the relation between class societies, ethnicity, and culture, and ideology (Mohammadi, 2017). The critical discourse analysis is not separated in social life. It is because the social conditions and discourse influence each other (Risdianto et al., 2018).

In developing the critical discourse analysis approach, Norman Fairclough contributes to supporting this approach based on his own perspectives. An overview of its peculiar social-oriented discourse is regarding the Norman Fairclough model (Zhu & Wang, 2020). Furthermore, this model can uncover the ideology of the discourse writer and the power behind language use through language (Fairclough, 1989). Ideology is the main issue since various things exist in the living society (Sabir & Kanwal, 2018). Also, the ideology internalized in discourse and text can be altered by critical discourse analysis (Fairclough, 1985). Thus, this analysis model must be referred to the power dimensions based on the critical views (Latupeirissa, Laksana, Artawa, & Sosiowati, 2019).

The critical discourse analysis Fairclough model can reveal meaning in a discourse profoundly and thoroughly by using the power dimensions or three levels analysis. The three levels of analysis contain the analysis of text, discourse practice, and sociocultural practice (Fairclough, 2010). 1) The analysis of text-level analyses how the sentence was constructed so that both coherent and cohesion can appear. 2) The discourse practice tends to analyze and interpretative the production, consumption, and reproduction of the discourse. 3) The sociocultural practice is an analysis of the sociocultural context that underlies the emergence of a discourse (Fairclough, 1995).

Three-level analysis of the Fairclough model has widely occurred in critical discourse analysis on a speech. However, the Fairclough model can be applied in humor discourse since humor involves in the linguistics discipline. Critical discourse analysis that may be used to analyze any claims can be categorized according to two distinct analytical aspects, such as the significance of text versus context and power relations versus the processes that constitute social reality (Romansyah et al., 2020). In addition, critical discourse analysis is a method of analytical discourse study that mainly examines forms in which disparities of violence, domination, and social influence are imposed, replicated, and opposed in social and political contexts through texts and expression (Romansyah et al., 2020). Furthermore, knowledge of critical language awareness is needed in order to detect any potential social issues expressed (Usman, 2017). It can be easier to determine the meaning of word based on the context (Rizki & Golubović, 2020). In humor, several common jokes are primed. However, then the “punchline” unexpectedly forces the reader or audiences to rethink and come up with a dramatic explanation that comes as a joke (Nilsen & Nilsen, 2019). Furthermore, many comedians, especially stand-up comedians, convey their criticism through humor because people are willing to listen to humor without feeling patronized. Their opinion will be easily accepted by the listener (Leonardo & Junaidi, 2020). Therefore, critical discourse analysis is the right method used to analyze the hidden expression, invisible value, assumption, and perspective behind a humor discourse from a comedian.

3. Method

The subject of this study is Indonesian stand-up comedian Bintang Emon. Meanwhile, the object of this study is his humor discourse video entitled "Accidentally". The video was posted on his Instagram platform with duration of one minute, forty-three seconds. Bintang Emon's discourse humor entitled "Accidentally" was analyzed in qualitative descriptive by applying a critical discourse analysis approach. The qualitative research is a research that is used to explore meaning in social phenomena or problems (Creswell, 2012). The main foundation theory used in the study was from Norman Fairclough's model (2010). Any debate appearing in text or speech cannot be seen as natural, logical, and neutral because it can be interpreted as a power battle (Fairclough, 2005).

The data of this study is the transcription of Bintang Emon's humor discourse. To

make the researcher easier in analyzing the data, the transcription was carried out so the data was valid and could be accounted for. After transcribing the data, it was important to check thoroughly so that the data was simple to categorize. Then, the data was translated into English. The next step of this study is data interpretation by using the selective coding technique from three elements such as Representation, Relation, and Identity; analyzing the discourse practice that focused on production, consumption, reproduction of the text; and analyzing the sociocultural practice of the discourse humor (Fairclough, 2010). By analyzing all the elements, this study was intended to explore the background of this discourse humor and its intentions. Then, the last step is giving a conclusion based on the findings and the discussion.

4. Findings

According to Fairclough (2003), critical discourse analysis involves analyzing text, the discourse practice, and sociocultural practice. Here is the critical discourse analysis in the humor discourse of Bintang Emon.

4.1. The analysis of text

In the analysis of text, three elements should be seen: representation, relation, and identity (Fairclough, 2003).

4.1.1. Representation

In the term representation, Fairclough (2003) identified that the use of language could be seen from the word choice and its grammar. In a text, there are three parts of the text structure: opening, main body, and closing. In this case, a text is said by Bintang Emon about the legal proceedings surrounding Novel Baswedan's acid attack case. Furthermore, Bintang Emon posted that video with the caption *Ga Sengaja* (Accidentally) to make the audience curious about what he would talk about in his video.

(1) They said that it was an accident but how come it hit face, hah? (2) Well, we live on earth. Gravity must be downward. Flushing the body is impossible slipping to the face unless Mr. Novel Baswedan walked handstand. (3) You can protest, "Judge, I intended to flush his body only but because he acted actively so flushed his face." (4) It can be. It makes sense. (5) Now let us check which one is not normal between Pak Novel Baswedan's way of walking or the punishment for the case.

The paragraph above is the opening part. The use of the words "they said" opens the discourse in order to emphasize his satire. In sentence (1), there are some words to emphasize his criticism, such as "how come" and "hah?" Furthermore, sentence (1) uses tag questions using the Indonesian interjection "hah" as an affirmation. Then, sentence (2) supports sentence (1) to analogize the situation referring to the force of gravity. Sentence (2) is opened by stressing the word "pan" or "well". In sentence (3), the direct

quotation is mentioned as exhibiting the utterance that the perpetrators should have uttered to the judge. The word "can" is chosen to support the supposition of the direct quotation in the sentence (4) for the second time. Last, the opening part is closed by mentioning the word "let's". In sentence (5), an imperative sentence aims to persuade the listener to check where the irregularity lay down.

(6) They said that it was aimed to give warning only. (7) Boss, if you want to give a warning, Novel Baswedan walks, you walk closer, you whisper, "You know what, we have a group without you." like this (8) "What is wrong with me?" Mr. Novel introspects; it can be called a warning. (9) Well, acid from its name is also hard, violence, it is impossible being flooded.

Bintang Emon also chooses the words "they said" and also mentioned the perpetrators' motives in the sentence (6) as the second paragraph as the main body. Then, sentence (7) demonstrates an act that the perpetrators should refer to as their reason "It was aimed to give warning only". The sentence (7) is an objection between the reason and the attacking Novel Baswedan. Then, sentence (8) shows the presupposition of what Novel Baswedan would do if the perpetrators made his suggestion. The words "It can be called as a warning" are stressed as a criticism. Sentence (9) as the last sentence in the main body, he mentioned the word "hard water," which means "acid," which is then connected to the word "violence". After that, he says, "it is impossible being flooded" to show that the thing that the perpetrators used to attack Novel Baswedan bringing violence.

(10) They said that it was an accident, but the intention was to get up at dawn. (11) Eh, as long as you know, Subuh prayer time is a prayer time that is the strongest temptation of the devil. (12) Many people often don't wake up at dawn; me, my friends, many are missing. (13) However, some people woke up at dawn, not for Subuh prayer, pour acid on someone who had just returned from Subuh prayer. (14) Is it wicked? Wicked. (15) Who is got the benefits? Devil. (16) So there is justification. "The right, I said, it's better to sleep. Once you are literate, don't you hurt someone else, hah?" (17) Satan feels correct because of you. (18) Satan respects you, ish great! (19) How come there is a meatball seller.

In the opening of the closing part, Bintang Emon used the same words before by mentioning "they said that it was an accident," and then he ignored by saying "but". His denial in sentence (10) is supported by his reason in sentences (11) and (12). The words "the strongest temptation of the devil" and "many people often don't wake up" strengthen his reason to ignore the perpetrators' motive. Moreover, the word "but there is someone who woke up at dawn" sentence (13) is a satire towards their irrational motive. In addition, sentences (14) and (15) are rhetorical because he uses interrogative sentences followed by the answer. Furthermore, sentence (16) is a direct quotation

demonstrating the evil's feedback of perpetrators' action. He also stresses his utterance in "so there is a justification". Last, sentences (17) and (18) are satire. The act is more cruel than evil. The words "respect" and "great" in sentence (18) are stressed to close his satire. Finally, the sentence (19) as a plot twist to close his discourse is out of the topic.

4.1.2. Relation

The relational element relates to Bintang Emon as a representation of Indonesian society on an issue that is occurred in Indonesia. He showed his criticism of the irregularities in the case's decision and the perpetrators' reasons for committing the crime. The highlighting of the words "they said" three times is a satire against the perpetrators' reason committed a crime to Novel Baswedan. He tried to represent the Indonesian public's criticism about Novel Baswedan's acid attack case's decision.

4.1.3. Identity

Bintang Emon's statement represents his identity as a comedian and an Indonesian citizen. He chose his words carefully even though his statement was a criticism. As a comedian, he used informal language by using some words: *gak* (not), *nyiram* (flushing), *kagak* (not), *tau* (know), *nyelakain* (hurt), *ngerasa* (feel), and *bener* (correct). In addition, the word *katanya* (they said) in every opening parts of his speech is as a rhyme that was useful to support his criticism but still in funny way. Moreover, slang language was also chosen such as *lu* (you), *gegara* (because), *betingkah* (acted actively), *pepet* (walk closer), and *gua* (I), in his statement represented his identity as a young person.

4.2. The discourse practice

The discourse practice focuses on some aspects such as production, consumption, and reproduction text. Therefore, the focusing is seen, including Bintang Emon's criticism statement of Novel case as a text in this research. The rhetoric then is checked from two sides: the production text by seeing from Bintang Emon directly and the consumption text by seeing the public response toward Bintang Emon's humor statement.

In the production text level, the background of producing the text can be seen. This humorous discourse is as Bintang Emon's criticism towards the irregularity of Novel Baswedan's acid attack case decision and reason. This case is the current issue that was being concerned by an Indonesian citizen. The court is claimed failed in delivering justice to the case. Furthermore, there is an allegation that attempts to eliminate evidence and witnesses to reveal the truth.

Meanwhile, at the consumption text level, the researcher tried to observe the citizen's feedback toward Bintang Emon's statement. This posting has 697000 comments. Most of them agreed and considered Bintang Emon as representing their

criticism of the case and the justice in this country. Furthermore, it is also amusing. However, there might be a group that presumed disliked his statement by posting a tweet that claimed Bintang Emon is using drugs.

4.3. Sociocultural practice

Sociocultural practice can be revealed through a historical study and applying the concepts of hermeneutics (Latupeirissa et al., 2019). This part clarifies the relationship between social contact and the social context as a whole. The sociocultural practice focuses on dimensions relevant to contexts outside the text, not directly related to text production, but may decide how the text is produced and understood. To explain the sociocultural practice, three stages should be done: situational analysis, institutional, and social (Fairclough, 1995).

4.3.1. The situational stage

Bintang Emon's statement emerged out of concern for the irregularity of Novel Baswedan's acid attack case decision and reason. This type of humor discourse is not the first time done by Bintang Emon. He already has a segment named DPO. This segment is displayed in a video with duration of 1-3 minutes and wrapped in comedy. The theme is discussed in the content are complaints, warnings, and criticism toward an issue from the community.

4.3.2. The institutional stage

Bintang Emon is an Indonesian citizen using his right to speak up. Indonesian citizen has a right to freedom of speech following Indonesian system, democracy. Bintang Emon uses the right to freedom of speech to criticize and complain about Novel Baswedan's acid attack case decision.

4.3.3. The social stage

The social stage refers to the track record of Novel Baswedan's acid attack case. This case happened on Jl. Deposito RT 03/10, Kelapa Gading, North Jakarta near Masjid Al Ikhsan on Tuesday, April 11th, 2017 in the morning. The perpetrators attacked Novel Baswedan after he had prayed Subuh. The legal process took a long time to reveal the perpetrators and their motives. In 2020, the case was in the judicature stage, and finally, the prosecutor sentenced the defendant. Unfortunately, the decision made Indonesian citizens criticize the case. They claimed that the law enforcement agencies are not firm in handling the case, so the law seems weak against the case. Furthermore, the motives of the crime are claimed irrational. Therefore, there is a belief that the decision of the case infringed human rights.

5. Discussion

Based on the findings above, Bintang Emon's discourse humor provided some

intentions related to Novel Baswedan's acid attack case. Using Norman Fairclough's critical discourse theory, Bintang Emon's humor discourse intentions and means can be revealed. The critical discourse analysis is a social practice network that provides meaning, understanding, exposing, and even refusing (Dijk, 2005; Fairclough, 2012). Besides, Bintang Emon's discourse humor related to Novel Baswedan's acid attack case successfully attracts the citizens. It can be seen from the views and the comments. Most of them gave a positive response. In line with Launay (2006), the joke can be successful if the joke is appropriate with the audience.

In his discourse humor, Bintang Emon gave his logical situation to deliver his punchlines. Based on the general theory of verbal humor (Attardo & Raskin, 1991), rational thinking must be involved in delivering humor. It is aimed to make the audience understand what he had raised. Besides, it means he did research thoroughly and deeply before showing his humor discourse. Moreover, his discourse humor also tries to persuade the audience. According to Aarons and Mierowsky (2017), some of the comedians' intention in performing a comedy is to convince their audiences. By using the logical situation, he indirectly influenced the audience to think and agree about his thought. Moreover, it can influence their curiosity about the case for the audience who do not know the case before.

Bintang Emon also displays ambiguous sentences. Most comedians, especially in stand-up comedy, use verbal humor to put the ambiguous sentence, lexical, or even syntactic (Attardo, Attardo, Baltes, & Petray, 1994). These ambiguities can appear with more than one meaning in a context (Bucaria, 2004; Oaks, 1994). Moreover, the ambiguity can save the comedian from outright accusations. It can also create humor for the audience (Attardo, 1994).

The other intention of Bintang Emon's humor is to criticize Novel Baswedan's acid attack case. In delivering a joke, the comedian sometimes is to entertain and give a satire that has dangerous meaning (Nilsen & Nilsen, 2019). He strongly criticizes the perpetrators' reasons which were considered unreasonable. The sentence handed down, in this case, was also deemed incompatible with the crime committed by the suspects. However, he seems to try not to judge the judges regarding the cases. He provided many jokes that contained advice to the perpetrators, which precisely means satires.

The criticism about Novel Baswedan's acid attack case was a hot issue in Indonesia. Most citizens criticize the irregularities that occurred in this case. Many speculations appear because they assume that the perpetrators' reasons for the crime and the punishments are deemed absurd. For this reason, Bintang Emon raised the issue to criticize, but he covered it with his comedy. Aligned with this background, a stand-up comedian deliberately create the material based on their insecurities about something that felt wrong or strange in society, lifestyle, and even government (Leonardo & Junaidi, 2020).

Based on the research, entertaining is not the primary goal in this context, but it is a criticism conveyed indirectly and covered by comedy. Although Bintang Emon's

discourse humor successfully attracted the audience, and most of the audiences gave positive feedback, some people disagree with Bintang Emon. Pros and cons are natural because the material is based on the comedian's opinion (Leonardo & Junaidi, 2020). As a result, a community group that was contra did a slander on social media and claimed that Bintang Emon was a provocateur.

Above all, Bintang Emon's humor discourse proved that it has entertaining purposes and has strong intentions to criticize or even persuade. Based on the variety of audience feedback, Bintang Emon's discourse humor seems to have the power to influence the audience and even change social life.

6. Conclusion

Humor is a medium for providing subjective entertainment to the audience. As a medium that is easily accepted by the audience, humor is also a tool to give social criticism or even persuading. Critical discourse analysis helps to reveal what is behind the humor discourse. In this research, Bintang Emon's mission by uttering his humor discourse is to entertain the audience and think about the social critic toward the current issues in this country. His discourse humor tells the critic that there are irregularities in Novel Baswedan's acid attack case. Giving the logical statement as his punch lines successfully brings the audience to agree with his thought. The Novel Baswedan's acid attack case issue is a hot topic discussed by the citizens. Therefore, Bintang Emon discourse represents what most people in the country think about the case. The current research has a shortcoming, such as not interviewing the person who made this humor discourse directly. Therefore, future research on this topic may investigate the citizens' comments about the current issues. Using the critical discourse analysis method, the citizen comment can be investigated in their structural language; the triggers that make them do that, and the meaning.

References

- Aarons, D., & Mierowsky, M. (2017). How to do things with jokes: Speech acts in standup comedy title. *European Journal of Humor Research*, 5(4), 158–168.
- Attardo, S. (1994). *Linguistic theories of humor*. Mouton de Gruyter.
- Attardo, S., & Raskin, V. (1991). Script theory revis(it)ed: Joke similarity and joke representation model. *HUMOUR: International Journal of Humour Research*, 4(3/4), 293–347.
- Attardo, Salvatore, Attardo, D. H., Baltés, P., & Petray, M. J. (1994). The linear organization of jokes: Analysis of two thousand texts. *Humor: International Journal of Humor Research*, 7(1), 27–54.
- Bucaria, C. (2004). Lexical and syntactic ambiguity as a source of humor: The case of newspaper headlines. *Humor-International Journal of Humor Research*, 17(3), 279–309.
- Creswell, J. W. (2012). *Educational research: Planning, conducting and evaluating*

quantitative and qualitative research (4th ed.). Person Education.

- Fairclough, N. (1985). Critical and descriptive goals in discourse analysis. *Journal of Pragmatics*, 9(6), 739–763. [https://doi.org/10.1016/0378-2166\(85\)90002-5](https://doi.org/10.1016/0378-2166(85)90002-5)
- Fairclough, N. (1989). *Language and power*. Longman.
- Fairclough, N. (1995). *Media discourse*. Edward Arnold.
- Fairclough, N. (2001). Critical discourse analysis as a method in social scientific research. In R. Wodak & M. Meyer (Eds.), *Methods of Critical Discourse Analysis* (pp. 121–138). Sage.
- Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. Psychology Press.
- Fairclough, N. (2005). *Analyzing discourse: Textual analysis for social research*. Routledge.
- Fairclough, N. (2010). *Critical discourse analysis: The critical study of language* (2nd ed.). Longman.
- Fairclough, N. (2012). Critical discourse analysis. In J. P. Gee & M. Handford (Eds.), *The routledge handbook of discourse analysis* (pp. 9–21). Routledge.
- Kholidah, N. N., Widodo, S. T., & Saddhono, K. (2020). Traditional stage as a medium of social criticism: The role of humor in Ludruk Performance Art. *Journal of Critical Reviews*, 7(7), 1–5.
- Latupeirissa, D. S., Laksana, I. K. D., Artawa, K., & Sosiowati, I. G. A. G. (2019). On political language ideology: Critical view of Indonesian president speech. *Journal of Language Teaching and Research*, 10(4), 843–850.
- Launay, R. (2006). Practical joking. *Cahiers d'études Africaines*, 184, 795–808.
- Leonardo, R., & Junaidi, A. (2020). Kritik sosial dalam stand up comedy (Analisis Semiotika Show “Pragiwaksono World Tour”). *Koneksi*, 4(2), 185–190.
- Mohammadi, M. (2017). A Critical discourse analysis of Donald Trump's language use in US presidential campaign. *International Journal of Applied Linguistics & English Literature*, 6(5), 1–10. <https://doi.org/doi:10.7575/aiac.ijalel.v.6n.5p.1>
- Nilsen, D. L. F., & Nilsen, A. P. (2019). *The language of humor: An introduction*. Cambridge University Press.
- Oaks, D. D. (1994). Humor. *Walter de Gruyter*, 7(4), 377–401.
- Risdianto, F., Sumarlam., & Malihah, N. (2018). The representation of power in the text news on the Meiliana Case (A Norman Fairclough Critical Discourse Analysis). *Advances in Social Sciences, Education and Humanities Research*, 280(June 2019), 236.
- Rizki, S., & Golubović, J. (2020). An analysis of speech act of Omar Mukhtar's utterances in Lion of the Desert movie. *Englisia: Journal of Language, Education, and Humanities*, 7(2), 195–210. <https://doi.org/10.22373/ej.v7i2.6358>
- Rogers, R. (2004). *An introduction to critical discourse analysis in education*. L. Erlbaum Associates.
- Romansyah, T. S., Hidayat, D. N., Alek, & Setiono, D. P. (2020). A critical discourse analysis of Dzawin's stand up comedy humor. *European Union Digital Library*.

- Sabir, M., & Kanwal, N. (2018). Norman fairclough's model as a research tool in the critical discourse analysis of Rober Frost's poem Fire and Ice. *University of Wah Journal of Social Science and Humanities*, 1(1), 83–99.
- Savage, B. M., Lujan, H. L., Thipparthi, R. R., & DiCarlo, S. E. (2017). Humor, laughter, learning, and health! A brief review. *Advance Physiological Education*, 41, 314–347.
- Usman, J. (2017). Metaphors in the ex-GAM's political discourses during pre-public elections in Aceh. *Englisia Journal*, 4(2), 116–130. <https://doi.org/10.22373/ej.v4i2.1667>
- Van Dijk, T. A. (2005). Critical discourse analysis. In E. Schriffin, D. Tannen, & H. E. Hamilton (Eds.), *The Handbook of Discourse Analysis* (pp. 352–371). Blackwell Publishers.
- Wortley, A., & Dotson, E. (2016). Stand up comics: Instructional humor and student engagement. *Journal of Instructional Research*, 5, 13–18.
- Yue, X. D., Leung, C.-L., & Hiranandani, N. A. (2016). Adult playfulness, humor styles, and subjective happiness. *Psychological Reports*, 119(3), 630–640.
- Zhu, L., & Wang, W. (2020). A critical discourse analysis of the US and China political speeches—Based on the two speeches respectively by Trump and Wang Yi in the general debate of the 72nd session of UN Assembly. *Journal of Language Teaching and Research*, 11(3), 435–445.