

Culture Stereotype in Ethnic Humor: An Analysis of Sunda Humors in “Canghegar” Program on Rama FM Bandung

Ronny Yudhi Septa Priana
Universitas Padjadjaran,
Bandung, Indonesia

ronny18001@mail.unpad.ac.id

Siti Karlinah
Universitas Padjadjaran,
Bandung, Indonesia

siti.karlinah@unpad.ac.id

Dian Wardiana Sjucho
Universitas Padjadjaran,
Bandung, Indonesia

d.wardiana@unpad.ac.id

Dadang Rahmat Hidayat
Universitas Padjadjaran,
Bandung, Indonesia

dadang.rahmat@unpad.ac.id

Abstract—This research based on the background of ethnic humor using Sundanese in a radio broadcast program. Humor on radio broadcast programs is included in entertainment content. The humorous variations presented in broadcast radio media are packaged creatively both as humor programs as a whole and in the form of inserts in programs in the form of speeches, chats and jokes by broadcasters. Humor will be felt and accepted by a society if it is in accordance with the values, traditions and cultural aspects of people who enjoy a humor. McGhee and Golstein (1972: 153) state that acceptance of humor in each community group is not the same. There are people who openly accept the type of humor and what is selective or even limiting humor. The humor in this study is ethnic humor that uses Sundanese as of the "Canghegar" program on Rama FM Bandung. This study aims to reveal various stereotypes that are present in ethnic humor on radio broadcast programs. The results of the study showed that the diversity of responses to humor presented gave rise to stereotypes towards a group of people who were targeted and objects of humor.

Keywords: *Ethnic humor, humor programs, cultural stereotypes*

I. INTRODUCTION

Humor is used in the process of communication and interaction between humans and other human beings, both between individuals and individuals with groups in order to make the interaction atmosphere more comfortable and enjoyable. Wijana revealed that humor can produce a sense of pleasure in the audience with indicators in the form of laughter and smiling [1]. Everyone individually or in groups made a joke through jokes, laughing by mocking words, teasing and joking both intentionally and unintentionally.

Humor that comes out on purpose is usually created with the aim of entertaining and making the audience laugh like humor that is presented on television, radio or on traditional arts such as ludruk, lenong, longser, srimulat and other artistic performances that produce a humorous effect in their appearance. Unlike the humor that is presented intentionally, humor that is accidentally caused by circumstances that suddenly appear and make people around them laugh.

This paper focuses on humor produced on radio broadcast programs. Humor in radio broadcast programs is included in entertainment programs which are programs specifically produced to entertain listeners. Humor in a radio broadcast program can be present in the form of a specially produced program in the form of humor or can also be through the announcer's speech when interacting with other broadcasters or with listeners during the program.

Radio is an auditive media that only relies on sound in delivering messages. Likewise, the delivery of humor in radio media is delivered in the form of utterances from broadcasters and specifically produced with the aim of entertaining audience segmentation. although segmented due to the auditive nature of the radio, radio listeners can come from a variety of different cultures so that sometimes the humor that comes from the announcer's speech results in multiple interpretations eventually forming diverse perceptions in the reception of humor.

The acceptance of humor is greatly influenced by norms, culture and rules that apply in society. a humorous production will be acceptable in a community group if it is in accordance with the norms and culture prevailing in that community group. However, it is different if the humor is considered not in accordance with the norms and culture of the community, so the program that contains the humor ends with a ban on production. to avoid termination of the program the production team and all components involved in the program must carefully create humor or produce humor. Because, not every can produce laughter but it can also cause the audience to be insinuated, offended and even hurt if the humor is overused even humorous humor can be considered as an expression of hatred if the audience or the community does not accept the humor presented or delivered.

McGhee and Golstein state that the acceptance of humor in each group of people is not the same [2]. There are people who openly accept humor and what also selectively or even limits humor. Community selectivity for the type of humor is a community effort to maintain cultural identity and norms that apply to the community group itself. Humor with a variety of forms can be accepted if it represents the identity of the audience.

The use of cultural aspects, especially regional languages, is now part of the humor content presented on television, radio and the internet. Regional languages that we can find in humorous content in the media include Tegal (ngapak), Minang, Sundanese, Balinese, and Medan. The use of regional languages in humor content can produce a perspective (stereotype) of a group of people by other groups who enjoy the humor content. The humor presented in humorous speech must be well consumed if there is an equal assumption between the humor pitcher and the recipient of humor so that it does not cause communication failure and produce perception.

This paper tries to describe how cultural representations are presented in radio humor programs as well as how

cultural stereotypes can be present in radio humor programs. Humor on radio programs becomes interesting to be investigated because of the auditive nature which then produces a theater of mind for listeners which will then form a variety of perceptions of the humor produced. Perceptions arising from the humor received will then form stereotypes of a particular cultural group.

Stereotype is a way of looking at a group of people or a social group. Stereotypes can be positive views of a thing or vice versa in the form of a negative view of something related to individuals or sub-groups. stereotypes are present because human nature is always looking for fundamental similarities to everything that then causes stereotypes. Individuals begin to stereotype someone by identifying the person based on a particular group, then after that give an assessment based on experience and information received previously on the group associated with the person given the assessment and ultimately produce a stereotype of that person. So it can be said that stereotypes are present when individuals or groups provide an assessment or view of other individuals or groups who then unwittingly these views become characteristic of these other individuals or groups.

The Canghegar program was chosen to be the object of data for study because it was considered to be in accordance with the research objectives, namely the radio humor program that used Sundanese as its introduction. Besides being able to be accepted by the segmentation of its listeners since 2002 until now, the Canghegar program is the only humor program that received an award as a cultural pemertahan radio program from UPI Bandung. Even now besides being played through radio broadcasts of the Canghegar program, you can also enjoy YouTube channels, there are at least 20 YouTube channels that also share verbal humor in the Canghegar program.

To be able to illustrate how cultural representations are presented in humor and the listeners' stereotypes of verbal humor produced in the Canghegar program, Lynch's humor concept is used which conveys that in general, humor and jokes can show who we are and how we think about something, and in the end how we interact with others by using humor or jokes [3]. There are three main theories that try to explain why humor is used, namely superiority theory, relief tension theory, and incongruity theory.

A. *Superiority Theory*

Humor is assumed to be an act of superiority. The humor of superiority is often associated with laughing at others. Thomas Hobbes argues that "the passion of laughter is nothing else but sudden glory arising from sudden conception if some eminency in ourselves by comparison with information from others, or with our own formerly" [3]. 'Sudden glory' refers to the process of adaptation, when someone is able to adapt and put pleasure when adapting in a society, and not be a ridicule.

B. *Relief Tension Theory*

When jokes are used to reduce tension or stress, humor can be said to function as a relief. This function is often used when negotiating or mediating through reducing tensions and increasing trust between the two parties.

Sigmund Freud argues that jokes are similar to dreams, because they allow forbidden ideas to surface [4]. Freud

explained that, relief of humor has two properties. The first is healing, by allowing tension and energy to be released. Second, humor is a disguised form of resistance, and a form of resistance to an agreement. The joke then becomes a representation of defiance against the authorities, and liberation from pressure.

C. *Incongruity Theory*

Laughter comes from an awareness that something is inconsistent with the logic used in perceiving an event [3]. humor is present in situations when interpreting an unusual reality. Something can be considered funny if it is illogical, or irrational, paradoxical, incoherent, erroneous, or improper. Humor is considered something that involves a person's intellectual activities. Humor is based on the aspect of one's technician, because it involves an individual's perception of events, people, or symbols.

II. METHODS

This research is a descriptive qualitative research. Where researchers examine in depth to get research results that are consistent with the research objectives. The data used in this study is verbal humor contained in the Canghegar program produced by Rama FM Bandung. Literature study, observation and recording records are data collection techniques used in this research. The stages of the research were carried out by carrying out three stages. In the initial stages, data collection was carried out in the form of records, observations and interviews. then after the data is collected it enters the second stage, namely the description of the data and the analysis of the data, and finally the conclusions [5].

III. DISCUSSION

The study was conducted by conducting several processes of data retrieval in the form of recordings of broadcast programs, observations and supplemented with interviews with the production team. Based on the results of observing the data, it can be obtained the following humor creation strategies

- *Language in Humor*

Based on data searches to describe the use of language, it can be said that the language used is Sundanese. Sundanese language is used as an introduction to the program because the segmentation of program listeners is Bandung City community which is dominated by Sundanese language users. The use of language that is appropriate for listener segmentation is a strategy to produce humor that is acceptable in the listener community [6]. Mixed language codes are used to keep up with and provide opportunities for other listeners outside of Sundanese language users. The use of Sundanese is considered effective to lead the listener segment to listen to the humor program.

- *Humor Settings*

Verbal humor contained in the Canghegar humor program contains dialogues that also illustrate the atmosphere or state of the community by using a spatial setting marked backsound or dialogue that can identify the presence of events that occur in the community. Setting space in dialogue with the background of everyday life is a

strategy to create closeness between the listener and the program. Public listeners feel that the humor produced is verbal humor that can be found in everyday life.

- *Strategy in the script*

The manuscript created by the creative team is a picture of a phenomenon that occurs in the community which is then imagined imaginatively which can invite cuteness. Cuteness comes from the many things that create humorous strategies such as oddness, illogical and irrelevant. This can be found in dialogues contained in verbal humor in the Canghegar program such as the results of the analysis of the following dialogue.

Mojang Sunda

Nini-nini : Nini mah apal da ka ciri Mojang Sunda?
*What are the characteristics of the
Sundanese girl?*

Mojang Sunda : Euleuh...timana ni? Tina
larayna nya Ni?

Nu geulis tur ambucuy nya Ni? Berarti Nini terang atuh
abdi teh mojang Sunda?.

Euleuh ...from the face of Grandma?

*From a pretty, sweet face grandma? Means Grandma
knows that I'm a Sundanese Girl*

Nini-Nini : heueuh...eta...
Yeah, yeah ...

Mojang Sunda : Tina laray abdi nu geulis tur
ambucuy
nya Ni?

From a pretty, sweet face, Grandma

Nini-Nini : eta..tina urut Wcna Bau Jengkol.
That from the former toilet smells of Jengkol

Mojang sunda : heeh dasar Nini-Nini.
heeh ... you ... grandma.

In the dialog above can be found peculiarity or in Incongruity Theory is called the lack of meaning that is found between one dialogue with the next dialogue. In the dialogue the incoherence or irrelevance is seen between the dialogue "... geulis tur ambucuy" *a pretty, sweet face* with the next dialogue "... urut Wcna Bau jengkol" *former toilet smells of Jengkol*. If the two dialogues are seen to be irrelevant, the first dialogue is a statement of assessment of the shape of the body or the physical body, while the second dialog is an explanation of the state of the place or space. The irrelevance becomes a punch line which then produces humor.

IV. CONCLUSION

Humor in radio broadcast programs can be a representation of community identity, especially for community groups. identity representation is presented through the language used in the delivery of humor and the settings contained in humor. Stereotypes in humor can occur because of the diverse assumptions that listeners gain from the humor that they obtain. To produce positive stereotypes, both the creative team and the players involved in humor must try to create humor in accordance with the norms and culture and rules that apply in society.

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