Ethnic Humor in Intercultural Interaction: An Analysis of Humor Discourse in The "Ini Talkshow" Television Program

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Abstract— This paper investigates how humor is used in intercultural interactions in the entertainment segment of the television program "Ini Talkshow" Episode 884. The program "Ini Talkshow" Episode 884 is interesting to study because it presents a lot of ethnic humor from several tribes in Indonesia, such as Sundanese and Javanese and other ethnic groups outside of Indonesian ethnicity, such as ethnic Japanese in the entertainment segment. The aim of the present paper is to identify ways in which players in Program "Ini Talkshow" organize humor fragments in entertainment segments where ethnic humor arises by applying Raskin's humorous theory (1985) in an effort to understand and actualize the concept of multiculturalism and cultural acculturation that is happening today in Indonesia. The method used is descriptive qualitative. Data obtained from program "Ini Talkshow" Year 2017 episode 884 downloaded from zulu.id. The results showed that: (1) ethnic humor found in intercultural interactions in the entertainment segment Episode 884 was built on a combination of three basic theories of humor, namely incongruity theory, hostility theory, and the theory of release (2) ethnic humor that is present in this section is humor that is conveyed by involving cultural and linguistic situations that represent an ethnicity and part of the effort to actualize the concept of multiculturalism and acculturation of culture which is a central topic in the film starred by guests and a reality picture the daily lives of Indonesian people in the era of globalization. This paper is expected to be an input for further research, especially in the field of linguistics and social change.

Keywords— Ethnic Humor, Humor Theory, and Inter-Cultural Interaction

I. INTRODUCTION

Humor is an inseparable part of human life. This happens because humor is used in every individual in the process of interaction between individuals and individuals with their groups or groups with other groups. [1] divides humor based on the situation, namely humor that occurs in bona-fide situations and humor that occurs in non-bona-fide situations. Humor that occurs in a bona-fide situation is humor that spontaneously comes out in the process of interacting, whereas humor in a non-bona-fide situation is humor created and specifically designed to make the audience feel entertained and laughing. One type of humor that is included in humor that occurs in non-bona-fide situations is comedy content in humorous television shows played by comedians, such as Ria Jenaka, Srimulat, Lenong Bocah, Bagito, Patrio, and Ketoprak Humor. Besides presenting a comedy group, in 2004, humor shows on television in Indonesia experienced growth with the presence of humor shows in the form of variety shows that featured comedy sketches such as Ektravagansa on Trans TV and Opera Van Java in Trans 7.

Content of humor in addition to being present in non-bona-fide situations can also be found in bona-fide programs, such as talkshow programs. Humor in a bona-fide situation is expressed on the sidelines of official speeches for the purpose of diluting the atmosphere and making speech not monotonous. Humor in bona-fide situations comes as a distraction to the main segment. *Ini Talkshow* is a talk show program on Net TV that is relaxed and laughable. In each program, program *Ini Talkshow* presents two segments, namely the main segment in the form of dialogue and the supporting segment in the form of entertainment or humor. To produce humor, sometimes the creative team presents players with different cultural backgrounds, but still adapted to the theme of the discussion and the current situation. The description of the theme and situation is represented by the presence of the players who also represent their respective cultures. The presence of players with different cultural backgrounds in the humor segment on program *Ini Talkshow*, one of which was found in episode 884 with the topic "Caitlin Halderman and Thunder X MBLAQ will be shooting films in Bali".

Episode 884 presents a guest star of an actress, Cattline Helderman who was making a film with an actor from South Korea, Thunder X MBLAQ. which then became the main theme. In the entertainment segment, the creative team presents players from ethnic Japanese and Sundanese. The humor derived from verbal communication by players of different ethnicities then represents the relationship between ethnic groups in Indonesia, especially Sundanese and Japanese.

Indonesia has bilateral relations with several countries in the Asian region, such as Japan and South Korea. Bilateral relations between Indonesia and Japan have been established for 60 years since April 1958. Cooperation is conducted for mutual benefit in all fields, including industry, economy, education, transportation, and socio-culture. In the economic field, cooperation is carried out in terms of exports and imports, particularly automotive and mineral resources. In addition to exports and imports in the economic field, Japan is among the countries that provide investment in infrastructure development for Indonesia. In the field of

education, cooperation is carried out in terms of providing scholarships both in Indonesia and studies in Japan (Mobukagakusho). The next collaboration is to increase educator resources through training and workshops that are intended to improve education facilities, while cooperation in the field of Japanese transportation is involved in developing public transportation modes used in Indonesia such as KRL, MRT, and busway. In the socio-cultural field, Indonesia and Japan have cooperation in the fields of sports, youth, and traditional cultural preservation. Several programs have been launched to implement and implement the bilateral cooperation plan between Indonesia and Japan.

The presence of the players in episode 884 representing the two countries shows that relations between Indonesia and Japan are not just bilateral diplomatic cooperation, but more than that Indonesia and Japan also have quite close emotional relations. The relationship between the two countries is shown in verbal humor spoken by the players, both in the main and supporting segments. To maintain good relations between the two countries, the players are very careful in expressing verbal humor in each segment and have a specific strategy in conveying it.

This paper tries to reveal how ethnic humor is present in intercultural interactions in the entertainment segment on a bona fide program on television and explores how players in the *Ini Talkshow* program 2017 Episode 884 manage funny fragments in non-bona fide segments where ethnic humor arises by applying the psychological theory of humor and identifying how humorous texts are contained in a speech by using the concepts of overlapping and opposed. The theory of humor was adopted for analytical purposes and is complementary and not independent. The following research questions form the basis of conducting analysis.

(1)   how the players in the *Ini Talkshow* program arrange funny fragments in non-bona fide segments where ethnic humor emerges based on the psychological theory of humor; and

(2)   what is the factual description of ethnic humor in program *Ini Talkshow* episode 884.

II.   METHOD

This research uses a descriptive qualitative approach to provide or describe data that has been sorted out accurately and naturally. The source of the data of this research is the narrative of the supporting segments in the television program *Ini Talkshow* Episode 884, 2017 downloaded from the zulu.id page. The data source of this study was chosen because the humor contained in this show comes from verbal humorous acts of players who have different cultural backgrounds. Research data are utterances included in ethnic humor. Data were analyzed using the script-based semantic humor analysis method or The Raskin-based Semantic Theory of Humor (SSTH) (1985). Analysis of the SSTH model is used to identify a text containing humor and identify humor creation strategies.

III.   THEORY

verbal humor division which laid the basis for the division based on the situation of speech, verbal humor that appeared in the Program *Ini Talkshow* Episode 884 was verbal humor which was part of a non-bona-fide situation or verbal humor as non-bona-fide communication. Verbal humor that often appears in this entertainment segment is ethnic humor which is a result of the setting of inter-ethnic interactions. What is meant by ethnic humor is humor that describes an ethnicity or humor spoken by someone belonging to a particular ethnic group [2]. Ethnic humor arises in the humor segment or non-bona-fide speech in the middle of the talkshow where in the segment there are interactions involving speech participants from various ethnicities. The ethnic groups involved in the segment are Sundanese ethnic represented by Peppy and Sule, ethnic Japanese represented by Haruka and Kenta, as well as ethnic Dutch-Indonesian descent represented by Caitlin *Halderman*. Thus, it can be said that ethnic humor in Program *Ini Talkshow* Episode 884 refers to verbal humor as a non-bona fide communication spoken by the *actor* who represent a certain ethnicity in interethnic interaction and who can describe acculturation of culture.

a.   Theory of Humor

In this research, the theory of humor is used to analyze and describe how humor can be present in a speech by applying the theory of humor. The theory of humor was adopted for analytical purposes and is complementary and not independent.

b.   Psychological Theory of Humor

Recently the humor theory that refers to contemporary psychology research has been referred to by many linguists and is the foundation of the theory in linguistic research. [3] states that the concept of humor which underlies humor research in the field of linguistics rests on three theories (1) theory of incongruity, (2) theory of hostility, and (3) theory of release.

The theory of *incongruity* is one of the basic theories of humor which is considered the most influential approach in the study of humor and linguistics. This theory refers to the cognitive aspect revealing the incongruity theory emphasizes that humor arises from the perception of incompatibility between a set of expectations and what is actually felt. who views humor as a perception of *incongruity*. Schopenhauer) states that "*The cause of laughter in every case is simply the sudden perception between the concept and the real objects which have been thought of in some relation, and laughter itself is just the expression of this incongruity*". Incongruity causes the text to be funny. This concept actually refers to the humor theory proposed by Aristotle who considers humor to be something bad or interpreted as something out of place.

Hostility theory is a humor theory based on Plato's thinking. The person who studies humor based on this theory is formulated the concept of humor as "butt of the joke". The concept of humor or joke material refers to the idea that laughter arises from a sense of superiority of laughter towards an object [4] Based on this theory, [5] revealed the cause of people laughing is the sense of excellence from others. Rappaport laughter is an expression of feeling superior to those who appear unglier, stupider, or more unfortunate than ourselves. The concept also illustrates that humor is used to humiliate or demean certain

opponents. Laughter is caused by a means of superiority towards other people's mistakes and expressing actions to demean other people or victims who are the object of laughter.

Release theory was pioneered by with his statement that humor considers "liberation" from rules, presents play on words, and violates the maxims of Grice's cooperation (Attardo, 1994, p. 50). In this theory, humor is seen as being able to free individuals from a number of obstacles, obstacles, conventions, or laws. This theory emphasizes that humor is used to release tension or free someone when dealing with topics that are sensitive or taboo, such as insulting an ethnicity or about sex (Buja, 2013). Humour depends on a fixed background of conventional beliefs, attitudes, behaviour.

c. Overlapping and Opposed Concepts in the Text of Humor

Raskin asserts that what is meant by verbal humor is humor that is made by an overlap of two different scripts. This theory also applies to jokes made from multiple overlaps of more than two scripts. Raskin proposes a theory and model of semantic humor analysis based on the script or The Script-based Semantic Theory of Humor (SSTH) describing two conditions proposed as sufficient terms and conditions for a text to be funny. (1) the text is compatible, fully or in part with two different scripts, (2) the two scripts with wich the text is compatible are opposite, and (3) the two scripts with wich some text is compatible are said to overlap fully or in part on this text. Overlap is displayed when listeners suddenly move their understanding from the main script to the opposite secondary script.

Furthermore, Raskin argues that overlapping is not the only element that can be used as an indicator of a text containing humor. Humor can be present in ambiguous text. Ambiguous text itself is usually generated because of the overlap between the two scripts. However, there are some texts that are ambiguous that are compatible with two or more scripts that do not contain humor. This view clearly emphasizes that overlapping is only needed to make a text funny, not intended to be a humorous reference for all ambiguous texts.

Verbal humor is a text that is compatible and can be produced from two different scripts. In addition, the two scripts must have a contradictory relationship. explains that text containing humor can be found in two scripts or pairs of scripts that have *oppositeness*. The relationship of this conflict is divided into three classes: (1) actual and non-actual, (2) normal and abnormal, and (3) possible and impossible. This division is the basic opposition between real and unreal situations in the text.

IV.   RESULT AND DISCUSSION

*Ethical Humor in Program Ini Talkshow (Verbal Humor as Non-Bonafid Communication***)**

Snapshot 1

Peppy   : "*Saurna barade konser sadayana, ne*".
    ("*He said that he would hold a concert*, *ne*".)
Sule : "*Ya, ya. Bade konser dimana?*"
    ("Yes, yes. Where is the concert?")

Haruka   : "*Konser di?*"
    ("Concert will be held at?")
Peppy : "*Upami teu leupat mah, caket-caket ayeuna, ne?*"
    ("It seems, it's happening soon, *ne*?")
Haruka   : "*Iya, ne*".
    ("Yes, *ne*".)
Sule   : "*Hatur nuhun*".
    ("Thank you".)
Peppy : "*Sawangsulna*".
    ("You're welcome".)
Andre : "*Caina hiji*".
    ("One water, please.")
Sule   : "*Caina hiji. Apaan caina hiji. Konsernya dimana? Konsernya?*"
    ("One water, please. What's *onewater, please*? Where's the concert? Where's the concert?")

In this part, the audience realizes that a funny fragment is running. The audience realized that the speeches present were part of a series of humorous conversations. Verbal humor that often arises is ethnic humor involving cultural or linguistic situations that represent an ethnicity. Ethnic humor contained in the footage is present as a result of interactions between two ethnic groups, Sundanese and Japanese. Almost in the footage shows and presents ethnic humor. Speech: "*Saurna barade concert sadayana, ne*" and "*Upami teu leupat mah, caket-caket ayeuna, ne*?" Shows the use of acculturation of ethnic elements in throwing humor, elements of Sundanese and Japanese. Similarly, the utterances: "... "*Ya, ya. Bade konser dimana*?", "*Hatur nuhun*", "*Sawangsulna*", and "*Caina hiji*" show the use of ethnic elements in the form of language, Sundanese in expressing humor. Speeches: "*Saurna barade concert sadayana, ne*" and "*Upami teu leupat mah, ayeuna caket-caket, ne*?" Show that *actor* throw ethnic humor by utilizing release theory, which is to display actions that are socially prohibited or not accepted to present humor. Both of these utterances imply humor because the speech can free the audience from unpleasant feelings or feelings of guilt towards an ethnicity when the *actor* display the prohibited action. Both speeches tend to be referred to as actions that are socially prohibited or not allowed because they contain elements of insult or ridicule of a language or ethnicity. Someone who intentionally tries to imitate a particular language accent and interferes with code can be categorized as an act or an act of insulting an ethnicity. Both speeches contain acts of humiliation because they describe the stereotypes of an ethnic group (Japanese ethnic). [6] state that *stereotypes are defined as beliefs about the characteristics, attributes and behaviors of members of a certain group*. In ethnic humor, the stereotype that runs for Japanese is to speak with high volume, marked by emphasis, and end with the use of the word *ne*. These stereotypes tend to lead to a form of insult because they try to categorize or compare an ethnicity through language, for example smooth rhythmic Sundanese, Japanese with rhythmic rhythms. The stereotypes that present present inconvenience because there are elements of insult to an ethnicity.

Besides release theory, *actor* also present ethnic humor with a strategy of applying the theory of incongruity. Andre

suddenly switched the main script to secondary script which was the opposite of the main script, like utterance: "*Caina hiji*", so that it produced an oddity and became *punchline* so that it created a new situation that was different from the current situation. The utterance became the climax of the incongruity that produced humor, because of the fact that it was not at the time of eating or drinking. Besides script switching, incongruity is also shown by the presence of conflicting relationships between secondary scripts and the main script.

Snapshot 2

Haruka : *"Engga!. Iya, Konser kita, bareng-*

           bareng".

("No!. Yes.Our concert, together.")

Sule : *"Ngamen[1], tapi dibilang konser? Okay, ke rumah sakit berdua yah! Iyah katanya".*

("*Ngamen*, but you said it would be a concert? Okay, both of you go to the hospital! You said yes.")

Peppy : *"Ngajak-ngajak!".*

("why ask me!".)

Andre : *"Coba kalo memang punya bertiga*

           band. Nyanyi dong!"

("Show it, if you all have a band. Sing it!")

Sule : *"Coba!"*

("Show it!")

Andre : *"Coba!"*

("Show it!")

Haruka : *"Oh, boleh! Keluarin dulu ya, aku".*

("Oh, All right! I leave it first".)

Sule : *"Iya keluarin, hati-hati. Harus pake terompet ga?"*

("Yeah, take out the guitar, be careful. Use a trumpet or not?")

Yujeng : *"Itu bukan uler".*

("It's not a snake".)

Haruka : *"Engga, ga usah".*

("No, it's not necessary".)

Caitlin : *"Gitar dibanting, loh".*

("Guitar slammed, *loh*".).

Haruka : *"Iya, ya".*

("Yes, yes".)

Andr*e* : *"Gitar dibanting!"*

("Guitar slammed!")

Haruka : *"Aduh, susah buka nih".*

("Ouch, it's hard to open, *nih*")

Sule : *"Susah buka, nunggu magrib dong".*

("It's hard to open, wait for *magrib*, dong.")

Ngamen is playing a musical instrument on the street. The main purpose of *ngamen* activities is usually aimed at earning money.

Haruka : *"iya, ya, Tuh!".*

("Yes, yes, look!".)

Sule : *"Gua kirain gitar".*

("I see it like a guitar".)

Andre : *"Ga taunya kecrekan[2], haduh".*

("But, it's a *kecrekan*, haduh".)

Haruka : *"Udah, ayo. Mulai!"*

("Come on. Start!")

Sule : *"Wooooo ... Nipu, nih!"*

("Wooooo ... It's a lie!")

Verbal humor that is present in snapshot 2 is ethnic humor thrown by the actors by involving cultural and linguistic situations that represent two ethnic groups, ethnic Sundanese and ethnic Japanese. The ethnic elements that were tried to be presented by the actors in his humorous speech were cultural elements originating from ethnic Sundanese and ethnic Japanese. Verbal humor that is deliberately raised in the segment is ethnic humor in which it describes acculturation of pop culture (pop band) which represents modern Japanese ethnicity with traditional culture that represents Sundanese ethnicity. The concept of pop culture as a representation of a part of the culture brought by modern Japanese ethnicity is illustrated by the band members' clothes worn by Haruka and her talents, even peppy. The concept of traditional culture which is a reflection of ethnic Sundanese is illustrated by the appearance of traditional percussion instruments and cheats.

In that section, the actor also applies the hostility theory to make funny fragments. This theory raises the concept of how people can laugh. Speech: "*Engga. Iya, konser kita, bareng-bareng*" and "*Ngamen, tapi dibilang konser. Okay, ke rumah sakit berdua yah! Iyah katanya*" indicate the existence of a state of how humor can be present. Humor can be present in the two speeches because one actor conditions the other person as a more foolish person. In this case, two theories are also used to make funny fragments. The hostility theory which is the basis of the beginning of a series of cuteness and release theories that support the presence of humor is applied by placing ethnic Japanese actors as ignorant people. This ignorance is presented by the fact of ignorance to distinguish the types of music performances, concerts and singing. The source of laughter was caused by a state of viewer's superiority towards the performers of ethnic Japan. This concept of superiority frees the audience to laugh at the stupidity of the actors. The superiority feeling is actually not only shown for ethnic Japanese, but a sense of superiority is also shown to the actors who represent Sundanese who are also part of their formation. In this case, the actor who represents the Sundanese ethnic demonstrates the act of supporting the speech of ethnic Japanese actors and does not show a different action than the one friend of his group said. This funny fragment has succeeded in leading the audience to see the acculturation of culture between the two ethnic groups.

Kecrekan is a percussion instrument made of iron or bronze that is played by shaking it.

The *actor* introduce elements of incongruity in their speech. Incongruity was presented when Haruka, Kenta, and Peppy in their band members' clothes claimed that they would hold a band concert instead demonstrating traditional music performances. The *actor* intentionally make incongruity to bring ambiguity and finally implicate humor. Incongruity comes because *actor* use the concepts of overlapping and oppositeness in their speech. The concept of overlapping was seen when Andre suddenly switched the main script to secondary script which was the opposite of the main script: "*Ga taunya kecrekan, haduh*". The main script that Andre is trying to transfer is about modern music instruments. Humor is presented in the text when the actor applies the concept of overlapping and applies the oppositeness concept in one script. The concept of oppositeness is shown when the actor conveys a speech that shows a contradictory relationship with the previous utterances: "*Engga. Iya, konser kita, bareng-bareng*", "*Coba kalo memang punya bertiga band. Nyanyi dong!*", "*Gitar dibanting*", and "*Gua kirain gitar*".. The relationship between oppositeness and overlapping shows that speech can have humorous implications.

In snapshot 2, the audience realizes that a series of cuteness will be present continuously in this section. The audience is conscious and expects the speech that comes out of the actors is verbal humor. Actors lead the audience to a non-bona fide situation, which is a humorous conversation. Humor conversation settings are mostly done by applying three theories of humor at once, namely the theory of hostility, release, and incongruity. The three theories are combined by actors to throw ethnic humor that illustrates the innocence of an ethnic group which results in a mismatch of the situation. Cuteness is present in this section because it puts the Japanese actress as an innocent person. innocence that illustrates ignorance to distinguish the types of musical performances, namely concerts and singing. In this section, funny fragments are actually shown to show the value of inter-ethnic solidarity, namely Sundanese and Japanese. This funny fragment has also successfully led the audience to see the existence of cultural acculturation between the two ethnic groups. The players introduce an element of discrepancy in their speech when the actors bang the situation that they had previously shown and replace it with a new situation.

Snapshot 3

Haruka : "Nanti ditunggu di konser, yah!"
("We are waiting at our concert, *yah*".)
Peppy : "Okay"
(Okay")
Sule : "Hampura".
("Please forgive me")
Kenta : "Hampura...hampura".
("Please forgive me ... Please forgive me")
Peppy : "Hampura.".
("Please forgive me".)
Kenta : "Hampura".
("Please forgive me".)
Peppy : "Rampes".
("Never mind".)
Kenta : "Hampura".
("Please forgive me".)
Sule : "Hampura-rampes, rampes mah sampurasun. Dan sudah ada Peppy di sini. Nanti
kita akan ngobrol-ngobrol setelah yang satu ini. Di sini aja!"
("*Hampura-rampes*, rampes is sampurasun. And there is Peppy here. Later we'll chat after this one. Stay tune!")

In snapshot 3, the ethnic humor that is present in this section is humor that is brought up by involving cultural and linguistic situations that represent an ethnic group, namely the Sundanese ethnic group. The cultural element used is the tradition of seclusion, while the language elements used to present humor are Sundanese. Speeches: "*Hampura ... hampura*" and "*Sampurasun*" illustrate that *actor* use elements of culture and language in throwing humor. These utterances have humorous meanings because the utterances are used improperly so as to produce incongruity. *Actor* apply incongruity theory to make funny fragments. An element of incongruity began to be shown when one of the participants said trying to open a chain of jokes using utterances: "*Hampura ... hampura*". The utterance is part of the set up before the peak of incongruity appears. The peak of oddity arose when one of the other participants responded in the form of a speech: "*Rampes*". The utterance had a shocking effect which became the puncline after the set up was present in the chain of jokes. Incongruity is present when the *actor* show absurdity. Incongruity occurs when one of the *actor* responds to the speech for the farewell tradition answered by utterances for the Sundanese tribe of *pihatur*. In the *Pihatur Tradition*: the word rampes are usually intended to respond to the expressions of Sampurasun. The word *Mangga, Teu Sawios-Wios* is usually used to respond to the phrase 'hampura'.

In the Sundanese tradition, important traditions are carried out before the conversation begins. Likewise with the tradition of *Pamitan*, this tradition is also important to end the conversation. These two traditions represent ethnic Sundanese in speaking and becoming part of *Tata Krama*[3]. The *Tata Krama* shown in the two traditions is that someone must express an apology when they start or end the conversation. *Tata Krama* is intended to show the act of politeness and the effort to maintain controversy. These traditional elements are used by *actor* to bring about oddities. Incongruity comes when one of the *actor* suddenly switches the main script "*Hampura- hampura*" to the secondary script: "*Rampes*" resulting in a mismatch. Incongruity results in a new situation arising and controversy becomes odd. Incongruity found in speech produces a humorous effect.

In Snapshot 2, the humor fragment was built by collaborating three humor theories, applying the concept of

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Tata krama is the manners that are agreed upon in the environment of interaction between local humans.

overlapping and *oppositenes* as a source of incongruity, and applying cooperative principles in non-bona fide communication. Three theories of humor are also used to produce speech that has an impact on humor. Theory release is used to compile joke material. The joke material that the actor is trying to compile is the use of cultural and linguistic elements. The prepared cultural element is the stereotypes that are in the Sundanese ethnic tradition. The stereotype attached to Sundanese ethnicity is *basa-basi*[4] in speaking. This *basa-basi* is usually seen in the *Pihatur* and *Pamitan* traditions. Communities belonging to ethnic Sundanese tend to do *basa-basi* in speaking. One of the niceties used is *basa-basi* apologies when starting and ending a conversation. This can be a joke when the tradition is exchanged or used is not appropriate in its place. The application of release theory is seen when the tradition *basa-basi* is violated by speakers of ethnic origin, ethnic Sundanese speakers. From the point of view of the Sundanese ethnic tradition, the use of *basa-basi* that is not in place is considered violating. However, the concept of liberation, which is the basis of the release theory, is used to build ethnic humor in the entertainment segment so as to provide freedom from unpleasant feelings or feelings of guilt towards an ethnicity when the *actor* display the violating action. Incongruity was used to start a chain of jokes by arranging set-ups to support punchlines which became the culmination of Incongruity. The theory of superiority is also used because *actor* display situations that make themselves appear more stupid than others so that the cause of a speech affects humor.

TABLE 1 STRUCTURE OF THE PIHATUR AND PAMITAN TRADITIONS IN SUNDANESE ETHICS BASED ON CONTEXT

Skrip	Tradition	Speech of Apology	Response of Apology	Context
(1)	Pihatur	Sampurasun	Rampes	Beginning of conversation
(2)	Pamitan	Hampura	Mangga, Teu sawios-Wios	End of conversation

Factual Descriptions of Ethnic Humor in Program Ini Talkshow

Based on Raskin's (1985) verbal humor division which laid the basis for the division based on the situation of speech, verbal humor that appeared in the Program *Ini Talkshow* Episode 884 was verbal humor which was part of a non-bona fide situation or verbal humor as non-bona-fide communication. Verbal humor that often appears in this

Basa-basi is an expression used only for manners and not for conveying information,.

entertainment segment is ethnic humor which is a result of the setting of inter-ethnic interactions. The existence of ethnic humor in the program illustrates multiculturalism in the era of globalization that is filled with situations of pop culture. The presence of ethnic humor from Indonesia, such as Sunda represented by Sule and Peppy hosts, and ethnic Japanese represented by Haruka and Kenta in episode 884 shows that program *Ini Talkshow* is one of the television talk show programs that is able to show the diversity of several ethnic groups, both from Indonesia and abroad in the era of globalization through his jokes. The presence of ethnic humor in the show shows that the *Ini Talkshow* program is a television program that has the concept of multiculturalism that offers viewers insight into cultural diversity in the era of globalization, in addition to showing various stereotypes present to represent each ethnicity in the episode. The *actor* This talk show was able to organize and explore ways of how ethnic humor should be expressed by participating in maintaining the concept of cultural pluralism in communication that is multiculturalism.

V. CONCLUSION

The analysis results in the following findings:

(1) ethnic humor found in intercultural interactions in the entertainment segment Episode 884 was built on a combination of three basic theories of humor, namely incongruity theory, hostility theory, and the theory of release

(2) ethnic humor that is present in this section is humor that is conveyed by involving cultural and linguistic situations that represent an ethnicity and part of the effort to actualize the concept of multiculturalism and acculturation of culture which is a central topic in the film starred by guests and a reality picture the daily lives of Indonesian people in the era of globalization. This paper is expected to be an input for further research, especially in the field of linguistics and social change.

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