AN ANALYSIS OF HUMOUR IN “MARIO TEGUH GOLDEN WAYS” TALK SHOW

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DOI: https://doi.org/10.22202/tus.2017.v3i1.2516

Abstract
The use of humour is considered as one of the most important things in social communication. In this case, the researcher analyzed the humour expressions appeared in a famous talk show in Indonesia, Mario Teguh Golden Ways. The research is focused on the types of humour expressed by Mario and the audiences during the show. The method of this study was descriptive qualitative since the researcher intended to obtain the conversations among the keynote speaker and participants. The data were taken from the video of the talk show. The research subjects of this study are the keynote speaker and participants of the talk show Mario teguh golden ways “how to begin to be a richman” episode. The data collections were done as follows: first, the researcher downloaded the videos and transcribed of The Mario teguh talk show. Second, the researcher observed the videos; compared the videos and the transcriptions. Later, the researcher transcribed the parts of the transcription that contain humour to be analyzed further. The findings show that there are many humourous expressions appeared during the show. There are seven extracts which is divided into three classifications of humour; they are irony, teasing and joking. None of the humour expression can be categorized as banter or language play. All of the humour expression are conceptual humour.

Keywords: Conversation, Humour expression, Talk show.

INTRODUCTION
Humour is an important tool to achieve certain purposes. Humour is at first a type of language behavior. Attardo (2003) defines humour by two criteria. The first one is whether the event elicits laughter or smiling. The second one is whether it was produced with the intention of eliciting laughter or smiling. Martin and Lefcourt (1984, 147) said that humour is “the frequency with which the individual smiles, laughs, and otherwise displays amusement in a variety of situations”, but later (Lefcourt & Martin, 1986) said that laughter and humour are not the same thing. Anthropologist Robert R. Provine has spent years studying laughter and believes that laughter is not always connected to humour; rather, laughter is more often used as a mechanism for moving conversation (Provine,
2001). The question still remains whether humour is a learned behavior or a natural characteristic of all people.

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

The concept of talk shows on television, especially in Indonesia, has been considered as an event concept that will never defeat rating soap operas or other entertainment programs. Talk show is often considered boring, too hard to digest, not attractive packaging, and various other reasons that make the talk show increasingly marginalized in the affairs of the acquisition of rating. Studying the effects of humour on Talk Show program in general has led to mixed results. One of the main difficulties surrounding the issue of humour in TV programs is the multidimensionality of humour. Humour is at once cognitive, emotive, and psychological. Differences among people’s personalities, experiences, and ideas lead to different concepts of what is funny. Disagreements concerning the definition of humour and the theories surrounding humour make humour research difficult and prone to debate.

There are some researchers who have studied about the use of humour. One of them is Tahir in his research entitled “Humour in Bukan Empat Mata Talk show” . He conducted his research by using discourse analysis. He analysed the transcription of the dialog in Bukan Empat Mata talk show. He focused on in linguistic parts in verbal humour. He found that language choice and language form as dialects which contrast with standard, non-standard and connection with local culture in the socio-cultural context of Indonesian slang and mixing English are used to create humour.
Muqun & Lu in their article entitled “The Functions of Humour in Classroom Instruction. They focused on the use of humour by the teachers in teaching. They concluded that English humour is a practical and reliable means for raising awareness in EFL students that language is inseparable from culture. Furthermore, the understanding and appreciation of humour can enhance the students own sense of humour which is an important part of a person’s character. The psychological distance between the target community and the students is reduced, which in turn contributes to more learning. English humour has the power to give students a more positive attitude toward their target language and to provoke interest and involvement in the use and application of their expanding language skills.

The previous researches above are similar to the research that the researcher conducts in humour aspects. The differences of this research from previous researches is in the setting where humour is used and the kind of talk show analyzed. The first researcher did research in the use of humour in *Bukan Empat Mata* talk show which is hosted by Tukul Arwana who is well-known as comedian. Meanwhile in Mario Teguh Golden Ways talk show, the speaker is Mario Teguh himself who is a famous motivator, not a comedian. The second researchers focused on the use of humour by the teachers in classroom instructions. In this case, the researcher will focus on in every utterance or the sentences in Mario Teguh Golden Ways.

The aims of this research are to find out how the speaker, in this case Mario Teguh, used humour in Mario Teguh Golden ways talk show and also how were the responses of the audience toward humourous expression used. The researcher give the title of this researcher is “An Analysis Of Humour In Talk Show “Mario Teguh Golden Ways””.

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

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

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

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

Meyer (2000) states the four functions of humour. The functions are:

1) Identification. Humour takes function to build support by identifying communicators with their audiences, enhancing speaker credibility and building group cohesiveness. When communicators try to release tension through humour and make their audiences feel superior in the sense that they are brought up to a more equal relationship with the speaker.
2) Clarification. It means that sometimes the communicators try to encapsulate their views into memorable phrase or short anecdotes, resulting in the clarification of issues or positions.

3) Enforcement. With humour, the speakers try to enforce norms delicately by levelling criticism while maintaining some degree of identification with the audience.

4) Differentiation. The speakers sometimes try to differentiate and contrast themselves with their opponents, their views with the opponents’ view, and so on. Humour is invoked to make both alliances and distinctions.

Even though humour differs from individual to individual and from culture to culture, there is one distinction which seems to apply universally, which has to do with how the humourous effect is achieved, and that is Freud's distinction between verbal humour and conceptual humour. Verbal humour is when an aspect of language, such as structural ambiguity, is exploited in order to achieve a humourous effect, while conceptual humour involves concepts or ideas that are thought of as humourous without using aspects of language for other purposes conveying the humourous message.

Humour is very much a social phenomenon and serves various types of social or interpersonal purposes. The social aspects of humour are reflected in the nature of laughter. Laughter typically occurs in groups of two or more people and rarely, or at least less frequently, when people are alone.

Research into laughter and humour has shown that people who laugh at something in the company of others often do not laugh at the same thing when they are alone. Likewise, if an individual is in the company of other people who do not laugh at something, then this individual will typically stop finding it humourous. Conversely, being the only person who laughs at something in a group of people often results in embarrassment and awkwardness. Finally, an individual who does not normally find something humourous may laugh at it, ending up seeing it as humourous after all, if in the company of other people who are laughing at it.
This means that not laughing at somebody's attempt at humour not only disproves of their sense of humour but also signals social distance and non-sympathy (it can of course also signal the failure to understand the joke etc.). Another consequence is that not laughing when other people laugh signal non-membership and non-allegiance with them.

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

1) Irony

Irony refers to the use of ambiguous or implicit utterances which typically involve double meanings (Piirainen-Marsh 2010), since when someone is being ironic they say the opposite of what is meant. In other words, there is a so called meta-message hidden in the speaker’s remark (Brackman in Haiman 1998). What makes the phenomenon so puzzling is that it is possible for one to be ironic or sarcastic without giving any signs of insincerity (Haiman 1998). Thus, unsuccessful use of irony is quite common and one often needs to point out their use of it afterwards to get their true message understood. Finally, it should be mentioned that the humourous intention of irony or sarcasm works best with a target who shares the same “knowledge of the world” or who is familiar with the speaker’s character and opinions (Brackman in Haiman 1998).

Furthermore, a subtype of irony referred to as sarcasm is often differentiated from the term irony; however, the differentiation of the two terms is not unproblematic. Multiple studies use the two terms as synonyms, while others attempt to point out their differences. According to Haiman (1998) sarcasm is “overt irony intentionally used by the speaker as a form of verbal aggression.” In other words, sarcasm is more aggressive and more likely to hurt
its target than other simple forms of irony. To avoid confusion, the present thesis will use the term irony to refer to all humour extracts which involve turns with ironic and/or sarcastic intent.

2) Teasing

Keltner (2001:229) stated that teasing is “intentional provocation accompanied by playful off-record markers that together comment on something relevant to the target”. Teasing can easily act both as a positive and a negative type of humour. The difference between what is considered to be good natured teasing and when teasing starts to resemble bullying is difficult to differentiate (Keltner et al. 2001). One reason for this might be that teasing has a clear target (Lilja 2010:236), which means that it is directed at a certain individual and thus, is highly personal. Even when teasing is intended as positive, the recipient can choose to interpret the tease in a negative manner and be offended.

3) Banter

Banter can be said as more specific teasing where the teasing happens back and forth. Mostly in teasing the recipient does not “play along” (Drew 1987:219), but in banter the target is expected to participate in the bantering, which usually starts by focusing on some habit or characteristic of the recipient (Plester and Sayers 2007). The banter stops when one of the participants “runs out of ideas to outdo the other” (Dynel 2008:244). According to Plester and Sayers (2007:158) “the intention of banter is to create and reinforce relationship through social acceptance-friendship strategies.” However, if the intention of banter fails and the recipient does not respond, then banter can easily have negative effects (Plester and Sayers 2007:159). One might say that when unsuccessful, banter turns into negative teasing.

4) Language Play

Language play refers to “the conscious repetition or modification of linguistic forms, such as lexemes or syntactic patterns” (Belz, 2002:16). Lilja (2010) defines language play as paying particular attention to a certain feature of language and then targeting the feature humourously.

5) Joking
Joking is the most abstract of the types of humour presented here. It can be divided into two categories: conversational jokes and canned jokes. The term conversational joking could be used as an umbrella term for all the different types of humour presented here (irony, teasing, banter, language play), since it includes all different “forms and strategies” that result in laughter from the target(s) (Norrick 1993: 409). By contrast, a canned joke can be defined as “used before the time of the utterance in a form similar to that used by the speaker” (Attardo, 1994:295-296). In other words, a canned joke uses a familiar joke frame to create amusement. One clear example of canned joking is a knock-knock joke, where the target knows the intention of the speaker, since it is produced in a familiar frame. Canned jokes are used less freely than conversational jokes, since they are often considered to be inappropriate in formal contexts (Attardo, 1994).

METHODS

This research investigates the humourous expressions appear in Mario Teguh golden ways talk show. Therefore, The method of this study was descriptive qualitative since the researcher intended to obtain the conversations among the keynote speaker and participants. The researcher provided the data as they naturally occur without manipulating them. The data were taken from the video of the talk show. The research subjects of this study are the keynote speaker and participants of the talk show Mario teguh golden ways “how to begin to be a richman” episode. The data taken from this research are humourous expressions produced by the speaker, in this case Mario Teguh, and the audiences during the talk show went out.

The data collections were done as follows: first, the researcher downloaded the videos and transcribed of The Mario teguh talk show. Second, the researcher observed the videos; compared the videos and the transcriptions. Later, the researcher transcribed the parts of the transcription that contain humour to be analyzed further.

FINDING AND DISCUSSION
This part presents the findings of the research and discussion of the research findings. The findings of the research cover the description of *Analysis of Humour Expressions in Mario Teguh Golden Ways*. The following part presents the types of humour appear in the talk show Mario Teguh Golden Ways, the example can be seen in the following findings.

A. Irony

There are some expressions in the talk show that can be categorized as irony. The following two extracts are the example of irony can be found in the talk show.

**Extract 1: Mario Teguh and P2**

P2 : saya memilih B tidak mementingkan harta karna bagi saya yang penting cukup!

“I choose B not to consider wealthy is the most important thing because I think as long as it is enough.”

MT : yang penting cukup, apakah itu untuk beli pulau cukup?
(hahaha)

“as long as it is enough, is it enough to buy an island? (laughing)”

P2 : yah, tidak mungkin pak beli pulau (tersipu malu sambil menutup mulutnya)

“yah, it is impossible to buy an island (embarrassed and covering her mouth)”

MT : ahh, tidak mungkin beli pulau berarti konsepnya dibatalkan sendiri (hahaha) ayo, kalo cukup harusnya tidak ada batas yah memang cukup.

“ah, it is impossible to buy an island so you cancel your own concept (laughing). Come on, there shouldn’t be any limitation for enough”.

The extract 1 above is taken from the conversation between Mario Teguh and the second questioner. The questioner (P2) said that she does not consider the wealthy as the most important thing but as long as it is enough. And then Mario responded by saying as long as it is enough to buy an island? The comment made the audiences laughed. P2 answered it by saying “it is impossible to buy an island.”. Finally, Mario respond again by saying “it is impossible to buy an island, so you cancel your own concept. If it is enough there should not be a limit.” The current extract shows an example of irony.
That part shows a humour indicated by laughing. The comment of Mario made the audience laughed. The function of humour above is to clarify the concept of enough of P2. Another example of irony can be seen in the extract below.

**Extract 2: it should be three times**

**MT** : *bukan kekayaan mas ghivari, kan kekayaan adalah nikmat yang dihadiahkan oleh tuhan. Sekarang saya tanya dulu, apakah kesehatan itu kekayaan? (iya) karena nikmat ya, nama baik? “it is not the wealthy, Ghivari. That has been a present from the god. Now I want to ask you first, good name?*

**Penonton** : *iya “yes”*

**MT** : *istri yang setia? “a loyal wife?”*

**Penonton** : *iya “yes”*

**MT** : *suami yang setia? suami yang setia? suami yang setia? Harus tiga kali karna jarang yang setia (hahaha) “a loyal husband? a loyal husband? a loyal husband? It must be three times because almost no husband is loyal. (hahahaha)”*

On the extract above, Mario Teguh asked the audiences about a good name and a good wife. Everyone answered yes. But then, Mario asked the audiences a loyal husband in three times and says “It must be three times because almost no husband is loyal”. That made all audiences laughed.

### B. Teasing

There are also some teasing humours that can be found in Mario Teguh Golden Ways talk show. Teasing is intentional provocation accompanied by playful off-record markers that together comment on something relevant to the target. The following extracts shows the example of teasing.

**Extract 3: Specific or global praying**

**MT** : *Waktu anda berdoa, anda itu ang...angkanya spesifik atau global (sambil menulis di e-board) waktu minta uang, minta kaya, itu doanya sudah terserah tuhan berapa aja deh, gitu? Ato jelas sekali tuhan aku minta empat belas juta ratus lima puluh empat ribu, (hahaha) loh...ha..ha nah sekarang bapak doanya spesifik atau global?*
“when you are praying, do you ask for specific or global number? (while writing on the e-board). When you ask for money, wealthy, is it up to the god? Or do you asked for it clearly, “god, I want fourteen million seven hundred and fifty-four thousand rupiahs? (hahahahaha). And now do you pray specifically or globally?

P3: saya nggak dua-duanya pak (hahaha)
“I am not at both of them, sir (hahahaha)

MT: (heran sambil senyum) tahu kenapa! Frustasi! (hahahaha) (tepuk tangan)
“(amazed while smiling) do you know why? Frustrated?
(hahahaha) (clapping hands)”

From the extract above, it can be seen an example of teasing humour. Mario asked the audience whether his praying is specific or global. Then, the audience answered that his praying was neither specific nor global. That made everyone laugh, include Mario. A rather similar example of teasing humour can be seen from the following extract.

Extract 4: Happiness depends on the date

MT: (memotong pembicaraan) oh klo begitu begini, ini tahun 2015 toh! Bapak minta tambah rejeki berapa?...Tambah uang berapa?
“(cutting the conversation) oh, if it is like that, this is 2015, isn’t it? “How much wealthy do you ask for? How much money?”

P3: tergantung bulannya pak! Dan harinya (hahaha)
“it depends on the month, sir! And the day too. (hahaha)”

MT: ini orang yang kebahagiaannya ditentukan oleh tanggal (sambil menunjuk ke P3) (hahaha)
“this man’s happiness depends on the date (while pointing on P3)
(hahahaha)”

Extract 4 above shows that Mario asked one of the audience “How much wealthy do you ask for? How much money?”. Then, the audience answer made everyone include Mario laugh. He said that it depends on the day and month. His happiness depended on the date.

C. Joking
Joking is the most common humour used in Mario Teguh Golden Ways talk show. There are some parts of the talk show show joking. The following extracts are some examples of joke in the talk show.

**Extract 5: the angels note it.**

**MT**: Langsung angkat tangan yang ingin jadi orang kaya  
“directly rise your hand of you want to be rich”  
(semua orang mengangkat tangan) 
“(all audiences rises their hands)” 
super sekali. Karna anda sudah tahu bahwa diruangan ini ada malaikat yang mencatat orang yang tidak angkat tangan  
very super. Because I know that there are angels in this room who note whom did not rise his hands”  
(hahahahaha, Mario Teguh tersenyum)  
“(hahahahaha, Mario Teguh smiles)”

The previous extract shows an example of joking by Mario Teguh. He asked the audiences to raise their hands if they want to be rich and tell them that there should be angel in the room who note people who do not raise their hand. That statement made everyone laugh. A bit different joke in the talk show can be seen as follows:

**Extract 6: Dynamite**

**MT**: Kalau mau kaya kuasai hati orang lain, bukan pikirannya. Maka menjelaskan macam-macam tidak dibutuhkan. Itu sebabnya kalau jual makanan kita bilang (sangat menekankan) ini eenak.. yang wajahnya kelihatan enak (improvisasi wajah). Makanan kami sangat steril. Dipanaskan 115 derajat selama 14 menit dengan kandungan lemak 13%, protein 70% dan dinamit 14%  
“if you want to be rich take control of people’s heart, not their minds. So that explaining many things is not necessary. That is why if we sell food we say “this is very delicious” (so stressed), with the face that shows delicious feeling (face improvisation). Our food is very hygiene. It is cooked on 115 degrees for 14 minutes with 13% fat, 70% protein and 14% dynamite.”  
(semua orang tertawa)  
“(everyone is laughing)”

The extract 6 shows another joke by Mario Teguh. He explained how to be rich is not by controlling people’s mind, but their hearts. After that he continues by explaining the ingredients of healthy food but finally he mentions 14% of the
ingredients is dynamite. Surely all audiences laugh because of the joke. One more example of joke can be seen at the following extract:

**Extract 7: Vengeance Desire**

**MT**

*doa itu harus diminta dengan sekuat-kuatnya keinginan pak. Kan banyak orang yang doanya gini, “Tuhan kan sudah tahu doaku kemarin, bulan lalu juga sama.*

“the pray must be asked with a vengeance desire. There are many people who pray like this,” God has known my praying yesterday, just like last month"

*(penonton tertawa)*

“(the audiences are laughing)”

**MT**

*tahun lalu sama. Jadi doaku untuk hari ini ya seperti kemarin, seperti kemarin, amin.*

“last year is also just the same. So my praying for today is like yesterday, just like yesterday. Ameen.”

*(penonton tertawa)*

“(the audiences are laughing)”

The joke by Mario Teguh above is conveyed through a story. He told about a man who always asked similar praying every day. Then he said that god surely had known my praying. It was just always the same. Finally, his praying for that was just the same with the day before. Then, all audiences laughed.

The findings above show that there are a lot of humour expressed in Mario Teguh Golden Ways talk show divided into three types. Most of the humour are joke types. Only some of the humour is irony and only one teasing can be found. There are no banter and language play expressed neither by Mario Teguh nor by the audiences. All humour expressions expressed in the talk show either by Mario Teguh or the audiences are conceptual humour. None of them is verbal humour. Verbal humour is when an aspect of language, such as structural ambiguity, is exploited in order to achieve a humourous effect, while conceptual humour involves concepts or ideas that are thought of as humourous without using aspects of language for other purposes conveying the humourous message.

**CONCLUSION**

In this research, the researcher has analyzed humour expressions that appeared in one of the episodes of Mario Teguh Golden Ways talk shows entitled
“how to begin to be a richman”. Humour are indicated by the laugh of the audiences and or the speaker.

The researcher found some expressions in the talk show indicating humour which are classified into three types based on the five classifications of humour. Among the three types of humour, joke is the most common joke expressed, the others, irony and teasing expressed twice. The humour expressions in the talk show are conceptual humour. None of them are verbal humour.

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