

ANALYSIS OF HUMOR LANGUAGE IN “NGENEST THE MOVIE” COMEDY SCENE

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ABSTRACT

Humor language is verbal humor created through words, the meaning of words, and jargon. Directors use language humor to build comedy scenes, introduce the characters, or give the impression of a scene. However, sometimes, excessive techniques will be insufficient for the scene itself. Therefore, this study aims to find how language humor in comedy scenes in a film is overused and eventually dries the comedy. Research material was selected from a comedy movie entitled "Ngenest," produced in 2015, directed by Ernest Prakasa, who has a comical background and often uses comedic techniques in his films. The research method chosen is qualitative, with content analysis to identify the value of integrated humor and scenes in the movie "Ngenest."

Keywords: humor, humor language, scene, comedy

INTRODUCTION

Humor is one of the things that they can find easily in their life. Berger (2012) said that humor could be in every aspect of life, even where they want it to be (p. 3). Humor also has various forms, one of which is humor language. Jubilee (Sugiarto, 2016) said humor is created through words, word meanings, word influences, word impacts, or speaking styles (p. 5). At the same time, a film is a form of art that depicts life. That makes these two things seem so close to them.

Ernest Prakasa is one of the comedy film directors in Indonesia. He started his career as a standup comedian; he became a scriptwriter, an actor, and a film director. He has won various film awards, such as; Maya Award for Best Adapted Screenplay (2020,2016), Iqbal Rais Award for First Feature Film Talented Directing (2016), Citra Award for Best Original Screenwriter, etc.

“Ngenest The Movie” (2015) is Ernest’s debut film. However, the film has the least viewers compared to his other films. “Ngenest The Movie” is also Ernest's film with comedy as its primary genre. In his other films, comedy is only a subgenre. The study will find how language humor is used in comedy scenes in this particular film.

RESEARCH METHOD

This qualitative research uses a content analysis approach (conceptual analysis). According to Yusuf (2014), content analysis is an analysis of documents or transcripts written with transcription of verbal communication, such as newspapers, books, chapters in books, newspapers, essays, interviews, articles, historical documents, etc. (p. 171). This approach is often used to determine the existence and number of concepts in a recorded text (p. 173).

The source to analyze is taken from Netflix with the title “Ngenest The Movie,” a subscription-based streaming service. A critical analysis stage as a rational decision divides the subject into three categories, consisting of 10 out of the 15 humor language techniques referring to Arthur Asa Berger (2012). The first category is the seven most used techniques: ridicule, exaggeration, infantilism, facetiousness, bombast, definition, and puns (wordplay). The next category is the second most used technique: sarcasm and illusion. Lastly, the third category is the least used technique: satire.

RESULT AND DISCUSSION

The number and types of humor language techniques in “Ngenest The Movie” are listed in Table 1 below.

No .	Humor Language Techniques	Total Number of Techniques	Total Number of Combined Techniques	Total Number of Stand-Alone Techniques
1.	<i>Allusion</i>	13	9	4
2.	<i>Bombast</i>	18	7	11
3.	<i>Definition</i>	16	14	2
4.	<i>Exaggeration</i>	32	29	3
5.	<i>Facetiousness</i>	18	9	9

6.	<i>Insults</i>		12	4	8			
7.	<i>Infantilism</i>		28	15	13			
8.	<i>Irony</i>	<i>Socratic</i>	11	6	5	2	6	4
		<i>Dramatic</i>		5		3		2
9.	<i>Misunderstanding</i>		13	11	2			
10.	<i>Over Literalness</i>		10	6	4			
11.	<i>Puns</i>		14	8	6			
12.	<i>Repartee</i>		13	5	8			
13.	<i>Ridicule</i>	<i>Deriding</i>	37	17	15	8	22	9
		<i>Mocking</i>		4		1		3
		<i>Taunting</i>		16		6		10
14.	<i>Sarcasm</i>		13	5	8			
15.	<i>Satire</i>	<i>Horatian</i>	9	5	6	2	3	3
		<i>Juvenalian</i>		2		2		0
		<i>Menippean</i>		2		2		0

Table 1 Total Findings of Humor Language Techniques
Natanael (2021)
source: researchers' document

Based on the findings above, The most used humor language technique is ridicule, and among the three types of ridicule technique, the most frequently used is the ridicule deriding technique. The most used combined technique is an exaggeration. Meanwhile, the most used stand-alone technique is ridicule, especially taunting, and the least used is satire. From 71 comedy scenes in “Ngenest The Movie,” the total of humor language techniques is 257 times; combined techniques appeared 148 times, and stand-alone techniques appeared 109 times.

“Ngenest The Movie” opens and closes with a comedy scene with many combined techniques. As in the opening part of the film, scene 2, five humor language techniques were used: Over Literalness, Definition, Exaggeration, Facetiousness, and Ridicule (Taunting). Those scenes are pretty solid and qualified for the film's introduction, which has a comedy genre. Likewise, in the film's closing scene, scene 71, eight humor language techniques are used: Allusion, Bombast, Puns,

Exaggeration, Sarcasm, Over Literalness, Ridicule (Taunting & Deriding), and Infantilism. The closing scene was intended to leave an impression on the audience and again remind them that the genre of this film is comedy.

The ridicule, which is the most used technique, seems strong enough to stand independently. It is proven by the total number of ridicule techniques as many as 37 times and combined as many as 22 times. According to Berger (2012), ridicule is a direct attack technique and has an element of humiliation and laughter. There are three forms of ridicule; Deriding (ridicule that strikes someone with a scornful tone), Mocking (imitates the appearance or actions), and Taunting (reminding someone of a fact that is upsetting or disturbing) (p. 48). This technique is applied in many scenes, one of which is in scenes 3 and 48. In scene 3, the ridicule (taunting & deriding) methods are used by a group of children who ostracize and mock Ernest, a newcomer student who is of Chinese ethnicity ("*Anak Cina!*", "*C, cina!*", "*C, cipit!*"). They compete to make fun of Ernest in the group, causing the other children to laugh. While in scene 48, Patrick uses ridicule (taunting and mocking) techniques to make fun of Ernest, who gets Ko Hengki as the MC for his wedding ("*Gua tau apa yang bikin mahal. Bayar ko Hengki. Iya kan?*", "*Ni weun, wo ai, ni you, wo sie...*"). Those sentences also caused laughter among them.

The second most widely used technique is an exaggeration, which appears 32 times and is combined 29 times. According to Berger (2012), exaggeration is exaggerated until it makes no sense, and it can be fun if they can imagine it. Exaggeration produces tall tales (comic lies), the moment when the next comic lie is based on the listener's acknowledgment that they have been lied to. This technique is usually used to define something (pp. 33-34). Meanwhile, according to O'Shanon (2012), exaggeration gives them an unreasonable level of oddity (p. 143). For example, in scene 2, exaggeration is combined with the definition technique, which appears 16 times. According to Berger (2012), the definition is a technique of joke that is delivered lightly or humorously when the audience expects a solemn definition. It facilitates other techniques such as exaggerations and insults (p. 30). In scene 2, a nurse defines the baby of a married couple who has just been born. The nurse explained the genital of the baby ("*Lihat aja entar bijinya, ih... bagus*"). Then the mother asked ("*Memang biji yang bagus seperti*

apa?") to the father. The dialogue contains elements of comic lies because the mother knows that she has been lied to by the nurse. Plus, the baby's father, who participated, continued this. The father asked how to tell the difference between good and bad genitals, and then he guessed it depends on the color of the baby's genitals ("*Enggak tau, kiri kanan beda warna kali*"). It would not be funny if the audience could not imagine the shape of the genital and what color it should be.

The third most widely used technique is the infantilism technique, as many as 28 times, with the emergence of the method standing alone 13 times. According to Berger (2012), infantilism is a technique of manipulating words. This technique relies on sound play and involves meaning to a more acceptable degree. This technique is also simple but has creative manipulation abilities. In this technique, there is also an element of adults who enjoy a form of childish humor. The characteristic of this technique is the repetition of words, sounds, and meanings of similar words (p. 39); for example, in scene 23, where two men are playing a game of football. Then, both express intimidation ("*Ha! Ha! Ha!*"). The dialogue is an expression from them, and there is an element of childish humor and repetition of words, sounds, and meanings.

The following technique is facetiousness. This technique appeared 18 times, nine times combined, and nine times were standing alone. According to Berger (2012), facetiousness or antics are joking or not serious. There is an element of ambiguity in this technique because the person does not really mean (or take seriously) what he is saying. Facetiousness is similar to irony but weaker. The difference is that irony contains defeat, while facetiousness contains tolerance (p. 35). For example, in scene 29, Ernest throws a pillow hard enough at Patrick, then harshly at Patrick ("*Ugh... Babi!*"). Of course, Ernest was not seriously being rude to Patrick, and Patrick did not take it personally, and he did not get mad at this incident. There is an element of tolerance in Patrick when Ernest says those words.

Next is the bombast technique, the fifth most used technique, and the definition technique, 18 times and 11 times stand-alone. According to Berger (2012), bombast or big talk is a waste of words that still have meaning or a way of expressing words that are excessive or grandiose. There is a difference between what is said and how it is said (p. 25). For example, in scene 20, Patrick explains "*filosofi Tokai*" to Ernest. Patrick said "*Lu tuh serius amat sih? Ga semua yang*

kita harapin akan terwujud, dan ga semua yang kita takutin akan terjadi. Lu harus pake filosofi tokai! Jalanin hidup kaya tokai aja Nest! Berawal dari keikhlasan, lalu mengalir, mengambang, menikmati arus, go with the flow.", it's a long-winded or grandiose way of conveying what Patrick meant, which is to live life more leisurely.

The following technique is the puns, and wordplay. This technique appears 14 times and seems stand-alone six times. According to Berger (2012), puns (wordplay) are a game of words and chirp. Puns can represent two signs or meanings at once, usually adjectives or nouns. Puns often take the form of two words combined into one (p. 45). According to O'Shanon (2012), puns can occur when the funny part or punchline forces the audience to recall or see the information at the beginning or set-up, then realize a discrepancy or contradiction (p. 172). For example in scene 30, when Meira tells Ernest, that his father is "*keras kepala*" ("*Memang baik sih orangnya, cuman dia keras kepala.*"). Ernest thought that Meira's words meant that the father was difficult to persuade ("*Agak susah dibujuk gitu kan?*"). And then Ernest saw a photo of his father breaking rocks with his head, and Ernest was frightened to realize another meaning of "*Keras Kepala.*" The words "*Keras Kepala*" here are puns because they are a form of wordplay and have two meanings at once; As an adjective, it means someone challenging to persuade, and as a noun, it means a hard head that can break a rock.

The following technique is a technique that belongs to the technique category, with the total number of occurrences being in the middle of the total number of appearances of other techniques. It is sarcasm. Sarcasm appears 13 times, with five times combined and eight times stand-alone. According to Berger (2012), sarcasm is a comment to cut, humiliate, offend, or even "bite." Therefore, sarcasm is often hostile or sharp (p. 49). According to O'Shanon (2012), sarcasm is an ongoing self-contradiction. In sarcasm, opposite words and attitudes can be conveyed simultaneously (p. 176). According to psychologists Long and Graesser (as cited in Martin and Ford, 2018), sarcasm is aggressive humor that targets individuals as targets (p. 30). For example, in scene 4, a group of children humiliated the bread that Ernest brought. However, they still took and ate the bread ("*Wah... roti cina. Kaya apa rasanya? Cobain yak.*", "*Asyik! Terimakasih*

ya.”, “*Gue minta satu ye, lu baik deh.*”, “*Yah kasian banget.*”). In addition, the contradiction that O'Shanon meant can also be found here, when a boy says, “*Yah kasian banget.*” The sentence is, of course, meant to feel sorry for Ernest, whose bread was taken, but the boy who said that still took Ernest's last slice of bread, what he said and meant was a contradiction.

Next is the allusion technique which appears 13 times and is combined nine times. The exaggeration technique is the technique that is mainly combined with this technique. According to Berger (2012), an allusion is a form of satire with metaphors related to sexuality, a person's personality, the behavior of the character, and so on, which can embarrass a person but are not painful. Therefore, the things mentioned should not be too serious or significant. The tone of speech used tends to be subtle (pp. 21-22). One of them is used in scene 19, where a receptionist satirizes Ernest as being indecisive (“*Yeh... kumaha sih plin-plan pisan?*”), However, that did not hurt Ernest. Another example that uses this technique in combination with the exaggeration technique is in scene 55 when Ernest quips Meira because Meira complained that she had no clothes, even though many clothes were piled up in the closet. Ernest also exaggerates the satire with things that make no sense (“*Ya Tuhan! Han, ini tuh baju semua okey? Ini gak ada taplak, gak ada seprai, ini baju semua. Lihat, Nih baju aku. Baju aku cuman segini doang. Ini baju ka... Kamu bilang kamu gak ada baju, terus kalau kamu beli baju lagi, baju aku mau taruh di mana? Kulkas?*”). However, even though it was an exaggeration, there was no offense or hurt from Meira, there was tolerance.

The least used technique is satire, which is nine times, six times combined, and three times stand-alone. The researchers can understand this because there are few rulers or people with high hierarchies (leaders) in this film. One of the ruling elements in this film is the boss at Ernest's company. For the type of satire, the least used are the type of Juvenile satire and Menippean satire, which are two times being combined. According to Berger (2012), satire is generally used to attack, criticize or make fun of those (institutions or individuals) in power. Satire is a broad humor technique that uses many styles, such as; ridicule, exaggeration, insult, comparison, etc. Northrop Frye (as quoted in Berger, 2012) brings up several types of satire, including; Horatian satire (attacking weakness and

stupidity in a friendly manner), Juvenalian satire (viciously condemns mistakes and bad behavior), and Menippean satire (used to deal with rigid, incompetent, biased, and other types of people) (pp. 49-50). For example, in scene 36, Juvenalian satire was used by two men who cursed the owner of the congratulatory wreath board for including his phone on the board ("*Lagian ini yang ngirim karangan Bunga ga mau rugi banget. Masa ADA nomor telepon pesan anternya NIH. Pelit nih!*"), which turned out to be a congratulatory wreath board from Patrick's father. For another example, Menippean satire is used in scene 49, when an employee complains and imitates the boss' speech style when ordering him. The boss is considered someone who is rigid and incompetent. The employee also complained about the task and deadline given to him by the boss, that his job should not be like that ("*Setengah jam cukuplah, setengah jam cukup apaan? Ga bisa ngerjain apa-apa kali. Itu orang emang muka gile.*").

The existence of the humor language technique in the film "Ngenest The Movie" (2015) was found quite a lot, as many as 257 times, with 148 times combined and 109 times stand-alone. In the researchers' opinion, these techniques, either stand-alone or combined with other techniques, positively impact the construction of a comedy scene or add comedic strength to the scene. However, in a few appearances, this technique is quite the opposite. These appearances seem disturbing, especially in serious or emotional scenes that require the audience's full attention. For example, in scenes 60 and 61, when Ernest and Meira are having a big fight, Meira decides to get out of the car and take a bajaj. In this scene, the audience empathizes with Meira or gives complete emotional focus and feelings. However, this was immediately shattered when the bajai driver made jokes or other humor language techniques ("*Lah eneng mau ke mana?*", "*Cipete.*", "*Cipete, bilang dong. Masa gua disuruh nebak, emang gua dukun?*") ("*Ga! Kalian berdua aja naik taksi!*", "*Yang bawa bajai siapa?*"). Characters at the peak of their emotions will not feel comfortable if there are jokes at that point that do not help at all.

CONCLUSION

Based on the analysis above, it was found that 10 out of 15 of Berger's humor language techniques were used 257 times in 71 comedy scenes of "Ngenest The Movie." Ernest Prakasa used these techniques to build comedy scenes, characterization of characters, and scene impressions. Those who are assisting understand what humor language is in the film and gain the impression and message of every comedy scene. Techniques can be used in combination with other techniques or used alone. The link between one technique to another also seems quite strong, with the appearance of techniques being combined 148 times. However, sometimes some technique placements seem out of context for the scene itself. For example, scenes 60 and 61 fully drain the audience's empathy for the characters and contain the story's culmination and the characters' emotions. Then, the humor language techniques in the scene become the only thing that contradicts and opposes the scene's purpose. As a result, the audience got neither emotions nor comics from the scene, but rather an awkwardness.

Humor language techniques are pretty practical and helpful to support the construction of a comedy scene, character's characterization, or giving scene's impressions, as long as the techniques still help the scene's purpose, not the other way. Apart from the humor language in "Ngenest The Movie," many other aspects are to be discussed or researched in more depth. For example, compare how the humor language usage or appearance in other Ernest's films or three other types of humor categories by Berger (2012).

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