



Ya as Discourse Marker: Indonesian Stand – Up Comedy Strategy in Producing Laughter

Dientha Yuniar

Faculty of Humanities, Universitas Padjadjaran

21 Bandung – Sumedang Street, Jatinangor, Sumedang 45363, Indonesia

E-mail: dientha11001@student.unpad.ac.id

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Abstract

This paper would explore an analysis of discourse markers *ya* as Indonesian stand – up comedy strategy in producing laughter. The spotlight would focus on how *ya*, as the major marker, performed in professional stand-up comedy performance. How they used *ya* in 7-10 minutes performance could illustrate the basis natural performance in bursting laughter and the enhancement of audience's response in laughter. It argued for an approach based upon two level functions of discourse markers by Brinton (1996); textual level and interpersonal level. Both functions determined the functions of discourse markers. The result explored the relationship not only the bursting laughter but also between stand – up technique and discourse markers. Finally, this study leads into examination of *ya* as Indonesian discourse marker into the development of humor research within linguistics study.

Keywords: Discourse markers, *Ya*, Standup comedy, Indonesian, Humor, Laughter

1. Introduction

Stand-up comedy develops greatly as multidisciplinary research. It becomes primarily concern for researchers because its cross – disciplinary field of empirical, conceptual, and analytical study. Each of these tries to connect directly between laughter and elevated meaning. It incorporates two parts: the response of laughter and the treated meaning. The actor who derives the meaning in joke actually informs his behavior and it can be adjusted if the actor constitutes the meaning. The laughter itself can be produced from the addressing topic, the gesture, the intonation or discourse markers. This elements, hence, can make laughter that frame actor's performance.

Operationally, stand up comedy is one of oral spoken forms that pragmatically defined as humorous whose effect (extra linguistic or perlocutionary) is laughter (Attardo, 1994, p. 13). It is difficult to find any interactional form in stand – up comedy such as in conversational form since stand-up comedy is an encounter between a single standing performer behaving comically and/or saying funny things directly to an audience unsupported by very much in the way of costume, prop, setting, or dramatic vehicle (Mintz, 1985, p. 71). Furthermore, Attardo (2001, p. 62) elaborated that stand – up comedy is highly artificial, scripted genre. Stand – up comedy usually performed in short joking stories and presented in monologue without interruption by the audience. The relation between Comic (the man who does stand-up comedy) and the audience are determined by the outcome of the joke – whether it generates laughter or disapproval. The successful joke is recognized by understanding and appreciating. Palmer (1994) argues that comic meaning is dependent on a number of interrelated factors: the settings and contexts in which a joke is told, the competence of its delivery, the identity of the teller, and the audience of the joke. The foremost factor in stand-up comedy above all is language. They use different language with everyday talk. They principally play rhetorical structure and various linguistic in making laughter. The rhetorical here means to persuade the audience. It is said that the successful comic is convincing the audience through their vision. In addition, the goal itself encourages the audience to amusement which leads them to laugh. The laughter is the acceptance and the response of the comic's humor. The punch line is the component structure in making laugh. As Sack (1974) pointed out that laughter is immediate response to the punch line.

Although, stand – up comedy does not contain any interactional form, the presence of repetitive, disfluencies and discourse markers become important aspect as stand – up comedy does not rely on the audience. Discourse markers are linguistic aspects that are regularly used. It relates words to the previous utterance. Discourse markers are word that semantically have no meaning but pragmatically serve meaning. The word stands by itself. It does not affect the whole meaning if the words are omitted.

The simultaneous talk in stand – up comedy affects the occurrence of discourse markers. The initiating discourse markers such as *well*, *you know*, *like* serve to continue or start the joke telling. Despite the passive role of the audience, the function of discourse markers will be different with any other genre of talks. The comic must know how to put their discourse markers in order to build up the effective starting point for his joke. Wray (2002) stresses that 'formulaic discourse markers seem able to support both the speaker's and the hearer's processing simultaneously'. The function of discourse markers in stand – up comedy is making the content of the comic is easy to follow. Besides, discourse

markers gain time in planning time. It provides the comic the perfect time of successful joke. Moreover, discourse markers are used as filler in order to reduce the long pause during the performance.

The producing of laughter is comprehensively related with the stand – up techniques. How manner of joke structure influences the joke performance shapes audience response. Its response is produced as laughter or applause. The combination of various linguistics features such as repetitions, discourse markers, pause, and intonation with joke technique such as paralanguage, ridicule, call back technique, and punch line create successful achievement in making the audience laugh. Since the comics prepare their material in mind and must face the audience, they have to step out on stage for success of the performance. This successful is created by conversational maintenance and turn taking procedures, which is Jefferson (1979) proposed. She stated that those highly considers in producing laughter. She argues that various techniques are used to get laughter response. There is not natural laughter because it must be negotiated, worked towards and contextual. However, sometimes, the outcome of comics' performance is not involuntary to humorous stimulus. This results, for instance, the occurrence of discourse markers and certain joke technique to inviting laughter response. In addition, discourse markers can play role in finding the right moment for delivering the punch line and continuing the joke after the audience has laughed.

Schiffrin (1987) framework for discourse markers is adapted the usage in Indonesian marker *ya*. It shows that the occurrence of *ya* is not only the markers that has function as turn taking system in question and answer but also as discourse markers to signal the solidarity form in conversation. Moreover, as Fay Wouk (2001) proposed in his research that discourse markers *ya/iya* are used as responsive move. It is virtually possible in all positions. Each can come turn-initially, turn medially, and turn finally. In daily conversation, *ya* marker also shows face – threat mitigator. The speaker rejects the request rather than granted it and ignores it rather than accept it.

Choosing stand – up comedy as the data is due to the relative lack of the study. Perhaps, stand – up comedy is considered as 'young' genre of humor. Close examination is necessary to be done as nowadays, literature is often related with pop culture. The significance of comedy likes figuring the cultural landscape. As well as the spreading of stand – up comedy show in Indonesia is prominent, the analysis of the subject becomes necessary in order to figure out the culture. The use of cultural pragmatics in stand – up comedy is different from other performing – art style, for instance the indirectness of the audience – performer interaction.

As the background of the study above, this paper is going to analyze the function of discourse markers *ya* in Indonesian stand – up comedy and its process with stand – up technique in producing laughter.

2. Theoretical Background

The interactional level between comics and audience can be approached from various perspectives. The occurrence of discourse markers in stand – up comedy is a subtle confirmation of the multi-disciplinary nature of humor studies. In order to see this perspective, Brinton (1996) proposes the distinction function of discourse markers into two functions; textual level and interpersonal level. Their basic functions are to determine their function on the utterance. Textual level plays role in pragmatic's function, whether the function is analyzed by the speaker's meaning and the proposition of the utterance. Their functions usually occur as initiating topic, topic shifting, repairing and ending discourse. Interpersonal level plays in conversation analysis' function; if the marker relates to second adjacency pair (audience) in the sense to determine its meaning. The function conveys response and attitude from the audience. Using Brinton's framework, Schiffrin (1987) further divided discourse markers into five planes; ideational structure, action structure, exchange structure, information state, and participant framework. In order to determining the function of discourse markers, the framework will be used based on the two levels. Those will portray the relation between stand – up comedy technique and discourse markers in producing laughter. In addition, it reveals that discourse markers play in those two levels.

As live interaction, comics and audience laughter, like talk in natural conversation, is structured and ordered. This conceptualization of laughter is performed by stand – up technique and rhetorical technique. Rhetorical techniques are used in public podium performance. It can be found in Heritage and Greatbatch's (1986) study. Their study is not only identifying but also establishing successful stand – up performance. In brief, their research identifies six distinct rhetorical structure: contrast, list, puzzle-station, headline – punchline, position taking, and pursuit. Although, Heritage and Greatbatch's framework provides a specific understanding, to develop an understanding of the specificities of stand – up comedy is necessary to explore the existence of stand – up technique. Stand – up technique demonstrates more specific relevance to the comedy field. This is categorized as paralanguage by Apte (1985), Ridicule by Berger (1993), Satire (Berger 1993), Power, Solidarity, and Politeness (Holmes 1985; 1992). In addition, Katayama (2008) proposes that stand – up comedy reflect common and shared social values. He stated that "the audience laughs at the comedian with a sense of shared feelings, not as 'we laugh at him/her' (Katayama, 2008, p. 219). In McIlvenny et al's (1992) argues the performer's strategic use of laughter and applause in conversational analytic study, achieve audience response. The study also reveals how some of the performers construct identities for their audiences. Those are the relation scheme that I am interested in; my description focuses therefore on *ya* as major Indonesian discourse marker that is used in stand – up comedy in order to produce laughter.

3. Data and Methods

This database consists of the video of Indonesian stand – up comedy competition in *Kompas TV*. *Kompas TV* was held stand – up comedy competition for third times. The third competition was selected feature for this research. *Stand – up comedy Indonesia 3* (SUCI 3) comprises all the instances of Indonesian stand – up comedy since it reached million of viewers. The performance of comics at SUCI 3 in performing *superhero* theme is targeted, in this study. Since most of

monologues render in Indonesian, the writer has translated them into Standard English. Only other discourse markers *tuh* and *kan* are not translated in the transcript, however, there are some of *kan* are translated since they have a question tag's function. Due to oral type, Appendix is employed as transcription peculiarities. After establishing the forms of the stand – up comedy video at *Kompas TV*, the writer coded discourse markers based on the type and its function according to Schiffirin's theory (1987) in analyzing the meaning of discourse markers and Brinton's theory (1996) in determining the function of discourse markers based on two levels; textual level and interpersonal level. The content of talk is the main point in determining the function of discourse markers *ya* and its relation with the producing laughter. Using note taking, the data are analyzed by the type and its function. The data are presented literally and followed by the analysis.

4. Results and Discussions

This study particularly focuses on Indonesian discourse markers *ya* in conducting the function as producing laughter and after it is produced. The relation between laughter and the audience is not considered as natural response. (Jefferson 1979) argued that laughter is 'invited' that the comic or comedian uses the techniques in producing laughter. The laughter must be organized through interactional and contextual level.

Discourse marker *ya* frequently occurs as responding marker. Almost of *ya* as responsive markers occur when the other comics attack in ridicule technique is 278 of 400, or 74%. Their occurrence mostly is in initially position, as the function in interpersonal level. In disparaging response, most of *ya* markers produce laughter. It presents the collaborative result in interacting level between the comics and/or the audience. The interaction during stand – up comedy performance tends toward towards is a situation in which it appears *pseudo-dyadic* – individuals in the audience allow themselves to interact as part of the group rather than on a person-by-person basis (Hopper 1991). By mimicking the two characters, the comics tend towards the illusion that it involves two participants or more which follows the rules of turn – taking system. This maintains the frame in which the two conversational character engaged the comic exchange. This is proposed by data (1), (2), and (3)

- (1) Arie : Beh, beh kan ada sistem fogging sekara:ng?
Beh, beh there system fogging now ?
 'beh, beh don't we have fogging system right now?.'
- Babeh : *iya::* (0.3) kebetulan hari itu nyamuknya lagi pake
yeah (0.3) by chance the day the mosquito using
 masker – *ya* jadi enggak bisa
mask – well so cannot
 'yeah (0.3) the mosquito uses the mask by chance, well it can't die.'
- Audience : HHHHH
- (2) Arie : Malam ini kita bicara super hero – tapi itu tidak terlepas dari
Tonight we talk super hero – but it not related from
 tontonan kita pada zaman masa kecil - Saya itu tontonan
movies our at childhood - I watch
 masa kecilnya itu Senseia...
childhood Senseia...
 'tonight, we're talking about super hero then it relates with our favorite movies in our childhood. When I was a little, my favorite movie was Senseia.'
- Giyan : .. Tua banget sih ri
 .. *old very ri*
 that was so old ri
- Arie : *ya::* mending Sensia dari pada telenovela
Well:: better Sensia than telenovela
 'Well, Senseia is better than telenovela.'
- Audience : HHHH
- (3) Bene : Bene dudUk bikin malu orang tua kau // kau tau
Bene sit down make ashamed parents your// you know
 kan bapakmu guru
your father teacher
 Ya bapak tau kan anakmu murid
Well you know your son student
 'Bene sit down here, you make your parents ashamed // don't you know that your father is a teacher'
 'Well don't you know that I'm a student?'
- Audience : h-h-h-h

In data (1) and (2), there is a battle between the comics in which they have to tackle one another. Babeh serves *iya* as agreement or acceptance response of Arie's question. However, after initiating *ya*, Babeh plays the joke of *mosquito*, which was using mask to avoid the fogging, to heckle previous question and produces the punch line for Babeh's joke.

This interactive process which is performed between the comics creates great chance of understanding, predicating and acting appropriately to different laughter situation.

Ya as responding marker are regularly followed by falling tone. The falling tone indirectly shows agreement form in Indonesian since it shows the lack of arguments. On the contrary, in stand up – comedy, the falling tone only demonstrates the agreement of the given question or information. As the examples above after leading *ya*, the comics perform heckling or reversing joke against the previous joke. This turn conducts the laughter from the audience. The interaction between Arie and Babe or Arie and Giyan contribute to the inviting of laughter. It is considered as *within speech laughter* in which elements of laughter are placed by the speaker within prefacing or closing section of their turn. The commentary from other comics is the moment for the comic to do some punch line in the term to produce laughter.

In data (2) *ya* that is served by Arie, proposes same function as in data (1). When the other comic tries to heckle his joke, Arie uses *ya* to initiates her joke in order to get the punch line. In data (3) Bene adopts a single role in playing two characters (he and his father). Without constant maintenance of the sequence demonstrating, the *pseudo-dyadic* that Bene plays will dissolve. Thus, we cannot take for granted the system. The aliveness of audience shows that Bene succeeds to produce laughter.

Data (4), (5) and (6) contains the inviting of agreement in *ya*. Similarly with the form of question tag in English that has three basic functions (modal, requesting confirmation, soliciting participation, and softening, (Holmes, 1983)) *ya* in Indonesian has typically function as requesting agreement, Fouk (2001).

- (4) Babe : Robin MAna yang rambutnya kribO YA?
Robin which one his hair frizzy doesn't it?
 'what kind of Robin that has frizzy hair, doesn't it?'
 Audience : h-h-h-h
- (5) Arie : malam ini gue lawan babe (0.1) babe ini punya
Tonight I fight babe (0.1) babe has
 cewe yang cantik banget – percaya ga? ini liat fotonya nih (0.5)
pretty girl very – believe it? look her photo (0.5)
 Huuh tepuk tangan dOng cantik banget KAN? Liat
Huuh applause very pretty isn't it? see
 foto itu gue langsung tau perbedaan mana surga
the photo I directly know differences which heaven
 mana neraka ya?
which hell isn't it?
 'Tonight my opponent is Babe (0.1) his girl is so pretty don't you guys believe it? Here is the photo please give applause. Is she pretty, isn't she? Looking at the picture, we directly know which one heaven or hell, isn't it?'
 Audience : HHHHHHH
- (6) Arie : Yang paling saya tidak suka super hero dari Indonesia itu
the most I don't like super hero from Indonesia
 Saras 008 - ah! Iya Saras 008 super hero apa ya::? itu
Saras 008 - ah! Yes Saras 008 super hero what? it
 kan dia musuhnya itu dari luar angkasa namanya Mr Black
she her enemy from outer space his name Mr Black
 datangnya dari mana coba? Planet Krismon - Ini Saras 008 ndak punya hati
comes where? Planet Krismon - this Saras 008 heartless
 sumpah - Negara Indonesia saja kena krismon itu kita
truly - Indonesia hit monetary crisis we
 hampir lebur // apalagi satu planet yang kena
almost destructed// moreover one planet which hit
 krismon ini wajar kalo dia ke Indonesia
monetary crisis natural if he to Indonesia
 iya kan?
isn't it?
 'the most hated Indonesian super hero is Saras 008! Ah yes Saras 008 what kind of super hero is she? Her enemy came from outer space his name is Mr. Black. Guess, where did he come from? Krismon Planet. Saras 008 is truly heartless. Monetary crisis totally destructed Indonesia but can you imagine if this hits the whole planet. So it is natural when he invaded Indonesia, isn't it?'

Ya in data (4), (5) and (6) provide inviting agreement instead of requesting for agreement. The comics actually do not ask the audience's definite answer. It only shows that the comics want the audience become attentive. Moreover, they want the information that is given is acceptable. The laughter as the reaction shows that the joke can be understood. It shows that there is an active involvement between the comic and audience in making interaction, (Rutter 1997: 92). The response is highlight the manner in which the interaction is not pre-scripted or pre-ordered and it has an underlying

structure. The incongruity image of *Krismon Planet and its relation with the monetary crisis in Indonesia* raises laughter from the audience. A re-incorporation technique - the reappearance of one element of a joke (not a punch line) - becomes a point to the laughter. In data (4), the point is built from talking about the other comics' hair, in data (5) the point can be seen when the comic reaches his final sentence *we directly know which one heaven or hell, isn't it?* and in data (6), the point is from the incongruity images of *monetary crisis*. The comic builds a sequential story in order to get the audience follows the story. Both Babeh and Arie keep the audience follow their thought in the sense to reach the perfect time in producing laughter. The timing is also important as a resolution of the incongruity joke as in data (4).

The inviting agreement using *ya* in stand – up comedy can occur in ridicule joke technique as in data (4). It asserts the humiliation to their opponent in front of the rest of the audience. The aim is to make laugh at them and presenting them as ridiculous. Furthermore, the inviting agreement with *ya* is frequently followed by marker *kan*. Both of them are markers in interrogative tags in repair but *kan* is common ground as shared knowledge (Wouk, 2001). Therefore, the share marker between *ya* and *kan* build the understanding if the information can be recognized or agreed with.

Inviting agreement is one of the strategies to connect and integrate the audience. The comics try to involve the audience in supporting their point of view. It implies positive strategies form in building solidarity. This strategy mitigates and softens the rude joke of the statement or point of view that they want to impose on their audience.

Data (7) and (8) contain *ya* as a reaction to calm down the audience. Since the audience keeps laughing, *ya* is one of the strategies that is regularly used by the comics to make them quite.

Viko	:	Tapi	gua	penasaran	tuh	gua	//	penasaran	kan –	akhirnya	gua	teliti
		<i>But</i>	<i>I</i>	<i>curious</i>		<i>I</i>	//	<i>curious</i>	–	<i>finally</i>	<i>I</i>	<i>research</i>
		lagi	kan-	ternyata		ketemu		angka		yang	paling	lucu
		<i>again</i>		<i>surprisingly</i>		<i>finds</i>		<i>number</i>		<i>the</i>	<i>funniest</i>	
		sedunia	itu	adalah	angka		empat	–	bener	–	karna	
		<i>in the world</i>		<i>is</i>	<i>number</i>		<i>four</i>	–	<i>truly</i>	–	<i>because</i>	
		–	enggak	maksudnya	kenapa	gitu	dia	empat		yang	laen	aja
		–	<i>I mean</i>		<i>why</i>		<i>it</i>	<i>four</i>		<i>the</i>	<i>others</i>	
		satu	dua	tiga	HHHH	ya	masa	dia	empat	HHHH		
		<i>one</i>	<i>two</i>	<i>three</i>	HHHH	<i>well</i>	<i>how</i>	<i>it</i>	<i>four</i>	HHHH		
		iya	dan	empat	iya	e-m-p-	a-t	katanya		empat	tapi	
		<i>yeah</i>	<i>and</i>	<i>four</i>	<i>yes</i>	<i>e-m-p-a-t</i>		<i>it</i>		<i>four</i>	<i>'but</i>	
		lima	HHHH	(applause)	iya	dan	saking	lucunya	angka			
		<i>five</i>	HHHH	<i>(applause)</i>	<i>yes</i>	<i>and</i>	<i>the</i>	<i>funniest</i>	<i>number</i>			
		empat	itu	sampe	mempengaruhi	kehidupan	sehari2	gua	kan ...			
		<i>four</i>	<i>DET</i>	<i>till</i>	<i>influence</i>	<i>my</i>	<i>daily</i>	<i>life...</i>				

'However I am curious //I am curious and finally I did a research Again. Then finally I can find the funniest number in the world. It is number four. Seriously I mean why it should be four? While others are one two three (laughter) well why then it is four? (laughter) yes and yeah e – m – p – a – t it is four but it is five (laughter) (applause) yeah and the funniest thing about four affect my daily life.'

Audience : HHHH

(7)	Muslim	:	Terus ini	ada -	superhero	flash	itu	katanya	kena			
			<i>Then</i>	<i>there -</i>	<i>superhero</i>	<i>flash</i>		<i>its said</i>	<i>hit</i>			
			petir	terus	jadi	film	superhero -	itu	kalo			
			<i>lightening</i>	<i>then</i>	<i>become</i>	<i>superhero</i>	<i>movie -</i>	<i>it</i>	<i>if</i>			
			di	Amerika -	kalo	di	Indonesia	kena	petir			
			<i>in</i>	<i>America -</i>	<i>if</i>	<i>in</i>	<i>Indonesia</i>	<i>hit</i>	<i>lightening</i>			
			film-film	religi	azab	ilahi		HHHH	iya			
			<i>movies</i>	<i>religion</i>	<i>God's</i>	<i>punishment</i>		HHHH	<i>well</i>			
			dan	flash	ini	cepat	banget	ya //	cepat	banget	tapi	masih
			<i>and</i>	<i>this</i>	<i>flash</i>	<i>very</i>	<i>quick//</i>		<i>very</i>	<i>quick</i>	<i>but</i>	<i>still</i>
			kalah	sama	koruptor	Indonesia		cepatnya.				
			<i>lose</i>	<i>by</i>	<i>Indonesian</i>	<i>corruptor</i>		<i>as</i>	<i>fast</i>			

'Then there is super hero named Flash. He was hit by the light then people made it a movie

but it is in America. If it is in Indonesia it will be God's punishment (laughter) well and flash is very fast but he's not faster than the Indonesian corruptor.'

Usually, the occurrence of *ya* in calming down the audience is followed by pause. This plays the role for audience to be quite. Such in data (7) Viko proposes sequential of laughter in his material of joke. He discusses about the funniest number in the world, he observes it till he gets number four as the funniest number. The laughter point is when Viko mentions *empat* (four) containing five alphabets but we need four fingers. The image incongruity invites bursting of laughter from the audience. The extension of laughter and the applause disrupts the transition for the comic. Thus, Viko uses *ya* to calming down the audience and also prevents the silence in his performance due to audience's laughing. In this case, however, mostly the audience does not get the signal and in consequently the comics use *ya* to sign the audience if they will continue their material joke.

The importance of *ya* here is not only stealing time but also deciding in continuing to the next topic or previous topic after the audience has laughed. The topic often relates to prior topic or new topic. As in data (8) initiates new topic after calming down by marker *ya*. In this data, Muslim gives the space for the audience in producing laughter and inserts *ya* in order to calming down them. Constantly, calming down is important before starting next joke performance since the laughter also frequently overlaps with speech in jokes.

The assertion of *ya* in order to calming the audience suggests the system of understanding laughter in stand – up comedy. Taking this it is observed the bursting of laughter especially occurs after punch line since it constitutes the audience's laughter and overlaps.

Data (9) show *ya* as a concept of 'seriously'. *Ya* gives the reference of another expression of 'this is true, seriously'. The comics try to convince that the story truly happens. And the laughter shares that the audience is successfully stimulated.

- (8) Viko : HHHH (applause) iya:: dan saking lucunya angka empat
 HHHH (applause) well:: and the funniest number four
 Itu sampe mempengaruhi kehidupan sehari2 gua kan
 DET till influence life my daily life
 'HHHH (applause) well and the funniest thing about number four affect my daily life.'
- Audience : HHHH
- Viko : *iya* beNEr
 well true
 'well it's true'
- Audience : HHHH (0.2)
- Viko : Iya kemaren // kayak kemaren temen gua ngajak pulang -
 Yeah yesterday// like yesterday friend I ask go home-
 Viko balik yuk (0.1) ayok hhhh (0.1) naek apaan? (0.1)
 Viko go home (0.1) let's hhhh (0.1) riding what?(0.1)
 naek angkot (0.1) angkot berapa? 04 hheh heh
 riding public car (0.1) what number? 04 hheh heh
 lu becanda ahahahhaa lucu banget ahahahhaa ah
 you kidding hheh heh very funny hheh heh ah
 Ko gua balik sendiri aja hheh heh lu serius?
 Ko I go home by my self hheh heh are you serious?
 'Well yesterday my friend asked me to come along home with him – viko let's go home (0.1) ok hheh heh (0.1) what will we ride? (0.1) we'll take public car (0.1) which number? 04 hheh heh you must be kidding me hheh heh it's so funny hheh heh ah Ko I'll go home by myself hheh heh are you serious?'
- Audience : HHHH (0.3)
- Viko : *iya::* gara2 angka empat gua enggak ditemenin
 Well:: because of number four I don't have friends
 'well and because of number four I don't have any friends'
- Audience : HHHH

Iya in 'seriously' concept usually comes up with the word *bener* (right). It increases the belief level of the audience. Viko inserts *ya* *bener* in his utterance to convince the audience in order to serve the story through their comic vision. The comic has to create excitement so that the audience can be captivated as Viko tells that number four truly influences his life. Although, the story is exaggerated in order to get the punch line, audience is completely successfully influenced. This excitement also can be raised by paralanguage, such as gestures, facial expression, adapting the voice and intonation. Viko gives this paralanguage in describing how number four affects his life. He plays two characters (he

and his friends) in which he has no friends since he laughs at public car number 4. After the bursting of laughter by the audience, Viko adds *ya bener* to engage the audience in the sense to stay connected. The second laughter by the audience after the assertion seriously *ya* is used by Viko to get his 'sudden glory' – the perfect timing – in producing second seriously *ya* marker. He, once again, influences the audience that number four impacts his life due to his friendless. Hence, the 'seriously' *iya* marker can be deliberately used in purpose to keep up the audience's amusement. This is called as call back technique. It employs the audience's attention and enhances the reaction. Consequently, it produces the continuity laughter.

Data (10), (11) and (12) are *ya* as the build up of the new topic in joke telling. In transition of new topic, the comics insert *ya* to make the awareness of audience in giving the old or new information.

- (9) Alfi : Terus gue kasih tau juga **ya::** Reno ini udah 8 taun
Then I let you know yeah:: Reno DET has 8 years
 jomblo.
single.
 'Then I want you guys know if Reno is still single for 8 years'
- Audience : h-h-h-h
 Alfi : bayangin dAri jamannya Friendster sampe Twitter ini
Imagine from era Friendster till Twitter DET
 gaada yang mau sama dia.
no one which want with him.
 'Can you imagine since Friendster era till Twitter there's no one who wants to be his girlfriend?'
- Audience : HHHH
- (10) Alfi : Udah gitu bener kata Reno **ya::** gue ini anak tunggal
After that right Reno's word I DET the only child
 dimanjain juga gua kalo di rumah - makannya gue
spoiled also I if at house - so that I
 ga cocok jadi superhero kan kebayang kalo
don't suit become superhero imagine if
 misalkan gue jadi Superman gitu gue terbang -
for example I become Superman I fly -
 gue lagi patroli tiba2 nyokap gue nelpon disuruh
I patrol suddenly mother my call asked
 tidur siang.
nap.
 'yes it's true what Reno has been said that I'm the only child and I am spoiled boy so I don't have any such suit characteristic as a superhero. Can you imagine if I'm Superman and suddenly my mother has me to take a nap while I fly for patrol?'
- Audience : h-h-h-h
- (11) Muslim : Tapi (0.1) **ya::** superhero ini biasanya jadi cita2
But (0.1) well:: superhero this usually become dreams
 anak kecil jaman dulu
children in childhood
 'But (0.1) well children always want to be a superhero as their one of biggest dream.'

Discourse markers are not only the regularly starting points in introducing joke telling but also using the single sentence likes 'Oh I remember a joke' or 'by the way, do you know the joke about...?' (Sacks, 1992). In Indonesian, the words such as *terus* and *udah gitu* are frequently used in leading the utterance. Followed by *ya*, it considers as an effort to keep up the audience's attention on the line. In data (10), after begins his points with *terus gue kasih tau*, Alfi inserts *ya* to switch the previous topic in talking about superhero to new topic in telling Reno is still single for eight years. The same is true for changing topic at data (11), when Alfi starts to talk about his incapability as superhero since he is the only child instead of continuing with Arie as superhero from Maluku. The assertion of *ya* marks the change of topic and therefore a means to keep the audience attentive and interested in case the previous topic has produced laughter.

This effort can be new information as in (10) and (12), here, Alfi shares the information to the audience if Reno does not have any girlfriend for eight years and Muslim gives information about what kind of dream that children used to have. On the contrary, it can be old information as in (11), when Alfi remains of what Reno said in his previous performance talking about Alfi's life as the only child in his family. This data do not reflect in producing laughter but at the end of the material of joke, the comics are reached the goal of laughter.

5. Conclusion

Since stand – up comedy is popular mode of entertainment, the research about it has overlooked in comedy studies, sociology, linguistic and cultural studies. Despite this, understandings stand – up comedy strategies from the linguistics perspective advances the understanding of how the comics can produce laughter as the ultimate goal in stand – up

comedy. An analysis of one session of Indonesian stand – up comedy competition reveals five major functions of *ya*: As responding marker in producing the punch line, as requesting of agreement in inviting audience's attention, as calming strategies in responding laughter, as 'seriously' concept in stimulating the audience, and as topic shifting in showing information. Those functions are diverged based on two levels of Brinton (1996); textual level and interpersonal level. Those imply the stage of analysis of each discourse markers' function. The finding, hence, suggests that existing discourse marker *ya* appeal to the producing laughter in stand – up technique. The action responsive rapidly identifies the beginnings of laughter or applause in contributing the response. Those responses are cues as conducting in producing laughter.

The relation between discourse markers and stand – up technique are clearly established since *ya* is performed as punch line and call back technique. However, the comics have to know when to use discourse markers and joke technique to build up an effective starting point of his joke. Often, the use of them contributes to producing laughter and creates successful stand – up performance.

The successful comics have different individual stage act persona in performing and eliciting laughter. The laughter production of *ya* in Indonesian stand – up comedy is reflected by the bursting of laughter from the audience. Their function is differed by their content of talk. In conclusion, discourse markers can be applied as the strategy in stand – up comedy performance.

A limitation of the study has been only in the marker *ya* and the small number of data. In the future, it will be important to analyze other markers in order to get deeper analysis in stand – up comedy performance. Further, the current study has analyzed discourse markers' function as producing laughter only, yet stand – up comedy has plenty technique.

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Appendix

- (-) : single dash indicates pause less than one second (micro- pause)
- . : pull stop shows the end of utterance
- // : over lapping
- .. : Interruption
- (1.0) : number in parentheses indicates long pause
- :: : the falling tone of a word
- (CAPS) : the rising tone and rising intonation, a heavy stress of preceding word.
- HHHH : burst of laughter
- h-h-h-h : quite isolated laughter
- ... : the unfinished utterance