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4.

DISCOURSE ANALYSIS AND HUMOR ON PAPUAN MOP IN THE SERIES OF "EPEN KAH CUPEN TOH"

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Abstract

This study aims to explore the humor and discourse in Papuan MOP, as depicted in the 2010 YouTube video series "Epen Kah Cupen Toh" (EKCT). Humor reflects different cultures and societal conditions, and MOP is a frequently used humor by Papuan people, making it a unique representation of their lives. The study utilizes qualitative analysis to identify patterns and themes in Papuan MOP humor and discourse. The primary data is collected from the transcription of EKCT video series. Discourse analysis was utilized to further analyze the transcription of videos as the primary data. The findings reveal that the primary type of humor in Papuan MOP is witticism, and the character "Dodl" represents the effects of a lack of education and underdeveloped society in certain areas of the Papuan region. Furthermore, the use of the Papuan Melayu dialect, which emphasizes monosyllabic sounds, adds to the uniqueness of the humor portrayed in the series. The cross-cultural representation in the series also highlights the diverse ethnicities in Indonesia. The study concludes that Papuan MOP humor is closely linked to the social conditions of Papuan people, making it a valuable aspect of their cultural heritage.

Keywords: Discourse Analysis, Papuan MOP, Humor, Papuan dialect

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1. INTRODUCTION

Humor is used in different ways with the universal purpose of entertaining each other to forge a bond between people. Context is also bound to be important in humor sense because the difference of culture can ultimately impact the message that is conveyed from the speaker. Humor is constructed in many different forms to provide variety suited to the situation or minds of the speaker. Humor can be categorized into 2 different types which are high and low comedy. According to Hadiati (2018) few scholars have retained the distinction between high and low comedy. High comedy leans into a critique into human weakness, social structure, and power whilst dark comedy is the opposite of high comedy with the subject spoken in a somber and serious tone. High comedy is often generalized and used in some countries to critique their daily life and the social customs around them. The satire behind high comedy is appealing for the people that can relate to the humor and misfortune around them.

Humor is a collection of human creations and responses based on their life, culture, experiences with the social interaction among people. The form of humor comes in different ways, according to Dynel (2009), and scholarly studies of humor focus on multiple perspectives, including philosophy, psychology, sociology, anthropology, and linguistics. Researchers in different fields may view humor as one phenomenon, but linguists study specific manifestations of humor in language. MOP Papua is a form of humor that is widely spread and told in the Papua country of Indonesia that can be analyzed. This humor is created and heavily related to the

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social conditions and culture heavily revolving around Papuan's culture in general. With most of its humor and jokes coincide with how Papuan people speaks, the culture of Papua, and terms that can be only understood by the Papuan people, Mop Papua comes in different forms with a story form that is widely used in Papua.

Rooted in the hearts of Papuan people, MOP is always used to define how society in Papua works. According to Warami (2016), the term "mop" is more commonly used and widely recognized than "humor." As such, in the discussion that follows, "mop" will be the term used. By the end of this century, modern Papuan society appears to have a better understanding of the concept of mop and is actively working on developing it, while more isolated and remote Papuan communities are less developed in this regard. We can see that because of some areas in Papua is still undeveloped in terms of technology and because of that some of the MOP is used to give an insight or satire for the people of Papuan to laugh at. The jokes in Papuan can be seen as a rude remark for the people that do not know the culture and society of Papuan people but for them it is just the reality and for them it is fun to laugh for their circumstances because in there it is normalized.

The form of Papuan MOP is further evolved when the series called "Epen Kah Cupen Toh" (EKCT) started back in 2010. The video is a compilation of MOP Papuan stories compiled and adapted into a video series that garnered many attentions from Papuan society since 2010 because of the sincerity and the accuracy of jokes that are related to daily lives of Papuan people. With that in mind, MOP Papua is often an outlook into the lives of Papuan people with the critique and satire often revolved around the undeveloped technology of Papuan people and how their interaction with other people is often in mischievous way to reach a level of social acceptance in their social environment.

The research objective is to find elements of discourse that made up most of Papuans' MOP. Furthermore, this study aims to uncover the humor usage of MOP Papua in witticism humor and underdeveloped society with the correlation of Papuan society portrayed in "Epen Kah Cupen Toh" series.

2. METHOD

The study of MOP Papua is preceded by analyzing the MOP Papua media of storytelling through the series called "Epen Kah, Cupen Toh" that surfaced on YouTube back in 2010. "Epen Kah, Cupen Toh" is a video series consisting of adapting the MOP Papua humor into a comedy series. This series garnered a lot of attention in Papua because of the relatability that the characters and humor that they portrayed in this series. With the main characters being "Dodi" and "Suroso" that frequently appeared as a consistent duo throughout the series they act based on the punchline and humor that is created by the script director.

To analyze the video, the gathered data is collected from transcribing each of the video with the quantity being 10 videos that are transcribed and analyzed. According to Cope (2009), transcribing is a widespread practice in qualitative research, where researchers aim to convert their interactions with participants or audio recordings like radio reports, speeches, advertising, or television shows into written text for analytical purposes. The reason that transcription is used in this study

is to provide clear data from EKCT MOP Papua 2010 YouTube series that can be observed while also providing the data sufficient to be analyzed for this MOP Papua study.

The transcribed video is going to be analyzed by using Discourse Analysis (DA) on the transcript text. According to Kamalu (2015), Discourse analysis is not limited to examining the formal properties of language, but also encompasses the examination of how language is used for social and cultural purposes. As a result, it involves the study of the connection between language, including both written and spoken forms such as conversation and institutionalized speech, and the contexts in which it is employed. Related to the humor and culture that is deeply rooted which is MOP in Papuan culture, it is important to use this theory to analyze different social and cultural interactions between the dialogue in the video to interpret and finding the related humor and jokes contained in the transcription.

The method of analyzing MOP Papuan humor is going to use qualitative method to provide themes and finding patterns behind the humor of MOP Papua. According to Sen (2012), in terms of data analysis, qualitative research involves coding techniques to organize the data and to allow themes or patterns to emerge from the data. This is in accordance with the purpose of correlating the conditions of Papua through MOP that is represented in EKCT with the humor being able to uncover the situation and culture surrounding Papua.

Furthermore, the language is also going to be analyzed to uncover the usage and uniqueness of the Papuan dialect. According to Budiarsa (2015), a dialect can be described as a form of a language that deviates from the standard usage and is characterized by specific linguistic features such as syntax, phonology, and grammar. Dialects come in two types: regional and social dialects. These variations in a language are referred to as language variety. The humor in Epen Kah Cupen Toh contains remarks to the dialect of the Papuan language dialect. This aims to analyze the common findings and characteristics inside Papuan dialect to correlate on how humor formed inside EKCT series.

3. Results and Analysis

There are 10 MOP Papuan transcript data from Epen Kah Cupen Toh series that are going to be discussed in this chapter by analyzing the discourse elements and humor by using qualitative data analyzing.

3.1. Types of humor in MOP Papua

The types of humor discovered in MOP Papuan can be seen through the data table below:

Table 1. Types of humor found in Epen Kah Cupen Toh series

No.	Data	Humor type
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1	Data 1: Trik Makan Gratis	Witticism
2	Data 2: Preman	Witticism
3	Data 3: Rumah Sakit	Witticism
4	Data 4: Sayur Bambu dan Sayur Paku	Witticism
5	Data 5: Kendaraan buat Kuliah	Witticism
6	Data 6: Sinyal HP	Retorts
7	Data 7: Gambar Buaya	Witticism
8	Data 8: Bibi	Witticism
9	Data 9: Isi Data	Putdowns
10	Data 10: Minum Obat	Irony

Humor needs to be analyzed and one of the humors that is included in MOP Papua is witticism. Witticism, according to Dynel (2009), in contrast to pre-written jokes, occur spontaneously in non-humorous conversational settings and are specific to the context, while canned jokes are self-contained and separated from the overall discourse. Most of MOP Papua is in form of witticism where the speakers respond in a quick and funny manner according to the situation.

The compiled data from 10 different episode of Epen Kah Cupen Toh shows a heavy align with the witticism type of humor. Referring to Dynel (2009) statement about witticism, the conversational situation that occurs in Epen Kah Cupen Toh is mostly in non-humorous environment where both speakers are just conversing about their daily lives such as eating in a local food stall, a phone call between family members, people asking for help. The reason for this is that the main character "Dodi" always gave the clever and surprising response according to the situation that elicits funny context in a non-humor environment.

Excerpt 1. (Taken from data 3)

Suroso: *Cuman mau tanya jalan ke rumah sakit itu dimana ya pak?*

Just asking the way to the hospital, can you tell me?

Dodi: *Ko jalan ko berdiri di garis putih itu. Nanti sebentar mobil dia jalan tabrak ko... baru ko tau itu rumah sakit sudah.*

You stand on that white line. Wait a bit, and a car will hit you sooner or later.. then you will know the way.

The response from Dodi to Suroso's question is crafted through witticism that contains sarcasm within it that is funny according to Papuan's people sense of humor. Most of Papuan humor are woven into their culture where they socialize using jokes and conversation that can be offensive for people outside of Papua but for them is just a norm for them to socialize in that way. Warami (2016) states that the behavior

contained in mop is "aggressive," as it often involves a sense of being mocked, humiliated, or degraded. From a psychological perspective, MOP is thought to stem from feelings of pressure or depression in one's soul. Emotions such as irritation, anger, arrogance, or humiliation can lead to the use of mop as a means of coping with these feelings. This explains the culture and subtle themes that occur often that the mop centers around those feelings where the bloom of the mop joke is formed.

3.2. Being aggressive as a recurring theme in EKCT

One behavior that is prevalent in Epen Kah Cupen Toh is the aggressiveness of the main character "Dodi" towards his peers that can sometimes be the building block of the joke. His aggressiveness behavior serves as a preparation for the punchline of the joke, the humor often occurs after Dodi acts on his nature by treating others using his aggressiveness. There are instances in the episodes where Dodi's aggressive behavior always followed by the punchline. The table below shows the frequency of Dodi's aggressive behavior is setting up the punchline of the humor.

Table 2. Dodi's aggressiveness behavior represented in EKCT

No.	Data	Dodi's Aggressiveness
1	Data 1: Trik Makan Gratis	Yes
2	Data 2: Preman	Yes
3	Data 3: Rumah Sakit	Yes
4	Data 4: Sayur Bambu dan Sayur Paku	Yes
5	Data 5: Kendaraan buat Kuliah	No
6	Data 6: Sinyal HP	Yes
7	Data 7: Gambar Buaya	No
8	Data 8: Bibi	No
9	Data 9: Isi Data	No
10	Data 10: Minum Obat	Yes

Out of 10 data in the table above there are only 5 instances of Dodi's behavior being aggressive towards another cast. Often when Dodi is included in the episode, he is always painted as this brash, aggressive, and impatient man that sometimes can be stubborn. This stubbornness breeds a light into the lively cast of EKCT where each of them represents their norm and ethnicity towards their language dialect and behavior.

Excerpt 2. (Taken from data 10)

Dodi: *Satu kali sa minum itu langsung minum semua. Sa kasih habis*

I drank it all in one go. I chugged it.

Dokter: *Itu salah pace! Itu obat tidak boleh diminum sekaligus... itu untuk 3 hari*

That's not right sir. You can't drink it all in one go.. that's 3 days' worth of medicine

Dodi: *Ah pak dokter ko tipu saja, kalau sa minum obat 3 hari pasti sa sembuh 3 hari juga jadi sa minum satu sekaligus. Sa tidak perlu tunggu 3 hari lagi karena terlalu lama betul TOH!*

Jeez doctor, don't spread misinformation. If I drink the medicine in three days, I will get better in three days too. I don't need to wait for 3 days because it's too long, ain't it!

Dokter: *Adoh pace... ko bodoh sekali kah*

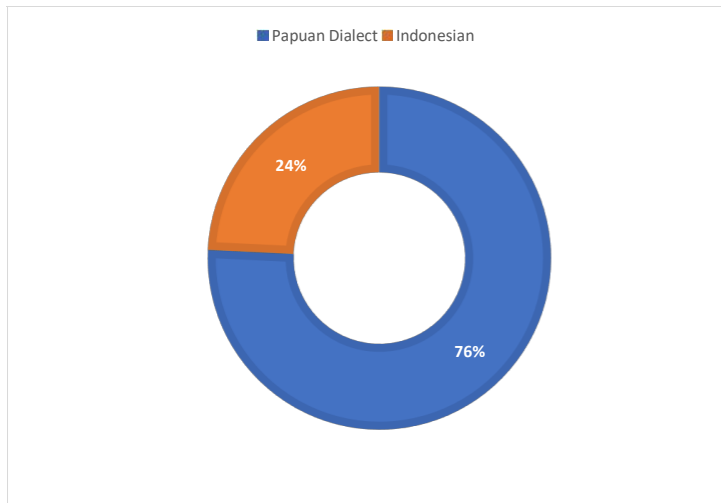
Dude.. you're foolish

As seen from this data, Dodi responds to the doctor's recommendation by ignoring his advice to take the medication once per day for 3 days. Instead, he behaves in stubborn way and reacts to the doctor's recommendation in a rather aggressive way by saying that the doctor is lying for his recommendation but truthfully Dodi is the stubborn one. This data shows this prevalent theme of Dodi being aggressive but gets humbled later in the story because of his stubbornness and lack of understanding. Dodi's characteristic can also be a social critique on Papuan people lives. Sianipar (2022) stated that the social sector, including access to education and health services, is underdeveloped in Papua resulting in a significant lag in the region's education sector compared to other regions. Dodi's behavior and attitude towards another cast can be understood after understanding the social and education in Papua. Papuan social and education condition are still lacking in that specific department so in that case Dodi's behavior is justifiable because of the real problem in Papuan society.

3.3. Uniqueness of Papuan Melayu dialect

In addition, the 10 videos from Epen Kah Cupen Toh exhibit a constant mix between Papuan dialect and Indonesia Melayu dialect to show an interaction between 2 languages and how they connect with each other.

Figure 1. Dialects used in EKCT



The languages used in EKCT are mostly Papuan dialect language with the most prevalent feature of the Papuan language being *ko* (you), *sa* (I), *dong* (they). This are the most stand out feature of the Papuan dialect. If someone speaks like that in a conversation setting, then it can be assumed that they are from Papua region. The unique characteristics of Papuan dialect are they shortened or reduced versions of Indonesia counterparts.

From its characteristics most of Papuan dialect can consist of shortened words from Indonesia such as:

Table 3. Lists of frequent Papuan words spoken in EKCT

No.	Papuan Indonesian	Indonesian	English Translate
1	Sa	Kau	You
2	Sa	Saya	I
3	Iyo	Iya	Yes
4	Kam	Kamu	You
5	Pigi	Pergi	Go
6	De	Dia	He/She
7	Mo	Mau	Want
8	Poro	Perut	Tummy
9	Tra	Tidak	No

10	tu	itu	That
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The 10 data in Table 3 are the most frequently used form of Papuan dialect in EKCT Mop Papuan series. If we investigate it, most of the Papuan dialect can be simply seen as shortened version of the Indonesian, this what makes Papuan stand out when in a conversation because most of their vocabulary are shortened version of Indonesian to support their fast-paced talk. Papuan people tend to talk very fast and sometimes can be misunderstood by the other party as to how to process their language. Kluge (2017) stated Papuan Malay speakers frequently reduce disyllabic words to monosyllabic ones in fast speech, often affecting personal pronouns and the following words: "with" is shortened to "*deng*," "say" to "*blang*," "this" to "*ni*," "that" to "*tu*," "give" to "*kas*," "go" to "*pi*," and "already" to "*su*". This statement makes it clearer that the Papuan dialect experience many of the changes in syllabic from standard Indonesian language to accommodate their speaking. The change to monosyllabic does not directly affect the semantic meaning but rather contains the same meaning from Indonesia dialect but only in a shortened word. This phenomenon was also discussed by Sukaton (2019) in which the semantics of a word will stay solid even in shortened form as long as there are similar roots intact.

3.4. Cross-cultural interaction in EKCT

EKCT presents the cross-cultural interaction between its actors to show the dynamic interaction between 2 different cultures migrating into each other. Most of Papuan Mop Contained in EKCT are the interaction between 2 different people with different backgrounds, culture, and language. This is a way for EKCT to show how Papuan people interact with the people outside of their island such as Javanese. The main character "Dodi" represents the Papuan people whilst Suroso represents Javanese people. These two different characters are different from each other where Dodi is a brash, aggressive, stubborn man that always wants something to work according to his will. Suroso on the other hand is more patient, caring, and calm contrasting to Dodi. This cross-cultural interaction is interesting because it shows the hundreds of different ethnicities in Indonesia. Despite all of them being different to each other but in this series, they portray how do different cultures interact with each other.

4. Conclusion

The humor and discourse analysis of MOP Papua shows that it is interconnected with the social conditions and culture surrounding the lives of Papuan people. EKCT is the first MOP Papua to be adapted into a video series where the lives of Papuan people are represented through the story and humor portrayed in the series. The findings shows that type of MOP Papua humor is mostly Witticism and the behavior through qualitative analysis discovers the pattern that most of Dodi's behavior are aggressive before the punchline of the humor. This behavior can be seen through the social conditions of Papua where lack of education and underdeveloped conditions in some areas of Papua. Uniqueness of Papuan dialect

are also present in the language that are spoken in EKCT series and shows that Papuan Melayu are more dominant in monosyllabic sounds compared to standard Indonesian disyllabic. The cross-cultural society that are portrayed in the EKCT series also highlights the many different ethnicities in Indonesia.

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