# CHAPTER II
# LITERATURE REVIEW

This chapter provides a comprehensive review of the relevant literature that forms the theoretical foundation of this study. It includes an in-depth discussion of humor language, covering its description, types, and theories on why it is funny. It also explores stand-up comedy by examining its description, structure, and audience response. A specific section is dedicated to 'Don't Tell Comedy' to contextualize the study within the platform where the analyzed performance occurs. Lastly, this chapter presents a study of relevant research to highlight previous works on humor analysis in stand-up comedy, identifying gaps that this research seeks to address.

## A. Humor

### 1. Description of Humor

Humor is an integral part of human life that touches on various social, cultural, and psychological aspects. Humor has a universal nature that transcends regional language differences and plays an essential role in communication and emotional well-being. As explained by Hadiati (2018), humor involves elements that provoke laughter, both from the intriguing content and the individual's ability to see the funny side of an event. Abbas (2015) notes that humor is a social skill that can foster a comfortable atmosphere during interactions. This suggests that humor is not merely a matter of expression, but also a perception that combines cognitive and social aspects to foster happiness and closeness between individuals. When one understands humor as both an art and a mental process, it becomes more apparent how it plays a role in strengthening relationships and maintaining emotional resilience.

Humor is more than just a communication tool; it is also a practical approach to education. A learning environment that is too rigid can make students feel pressured and demoralized. In this regard, Jeder (2015) underlines that humor can strengthen the bond between teachers and students, foster trust, and create a more pleasant atmosphere. Knowles (2021) supports this view by mentioning that humor

can ease anxiety, increase focus and motivation, and encourage students' active involvement in the classroom. Zulazli (2024) also noted that using humor in language teaching can increase participation and enrich learning dynamics. When used appropriately, humor makes the material easier to remember and transforms the classroom into a fun and comfortable learning place for students.

Aside from its educational context, humor has also proven beneficial for coping with life's stresses and maintaining mental well-being. Effective coping strategies are needed in the face of various daily demands, ranging from work stress to social pressure. According to Munir and Pandin (2022), although humor is not the only way to reduce stress, it significantly influences emotional tension. Kuipers and Zijp (2024) note that humor has become essential in various serious domains, including politics, journalism, and academia. This role demonstrates that humor serves as an escape and a reflective tool, helping individuals and society approach complex issues with a lighter and more critical perspective. By incorporating humor into daily interactions, individuals can develop stronger emotional resilience and approach life with a more positive outlook.

In addition to its function as entertainment, humor can convey social criticism and raise awareness of specific values. Humor can convey sharp and meaningful messages without losing the entertaining element. Hossain et al. (2020) stated that humor can encourage critical conversations and become a powerful tool for social commentary. In stand-up comedy, for example, comedians rely heavily on audience reactions to judge the success of their performances. Comedian often employ figurative language, such as metaphor, irony, and alliteration, to deepen their message (Godioli & Chłopicki, 2024). This shows that humor contains a cognitive process where the audience laughs, reflects, and interprets the meaning behind each joke. This encounter between comedy and social critique reinforces humor's position as a means of shaping opinions and challenging existing norms, proving that laughter can be the first step toward a more profound understanding.

Therefore, discussing the definition and function of humor is relevant in this research, as it provides a conceptual foundation for understanding how linguistic

and rhetorical strategies are deliberately employed in stand-up comedy to elicit laughter, foster engagement, and communicate critical reflections.

## 2. Types of Humor Language

Humor language analysis provides a critical lens for understanding how various techniques contribute to the construction of comedy. Based on Berger's (2017) framework, this analysis categorizes humor language into several distinct techniques:

a. *Allusion*

*Allusions* leverage references to pop culture, social, political, or sexual situations, often recalling someone's mistakes or embarrassing actions. Other types include pop culture, sexual allusions, analogies and metaphors, identity-based contrasts (e.g., "before and after"), and systemic social critiques, all of which add layers of meaning to the humor. This technique associates an event or name with a humorous situation, amusing without causing severe distress to the subject.

b. *Bombast*

*Bombast* involves exaggerated and extravagant language, where humor emerges from the contrast between the straightforwardness of the message. The discrepancy can amplify the comedic effect.

c. *Definitions*

Humor in definitions arises from distorting the meanings of words or phrases, creating surprise or reversal of expectations. This playful manipulation challenges the audience's expectations and prompts laughter.

d. *Exaggeration*

*Exaggeration* amplifies facts or situations to absurd extremes. This technique often employs "topping" to reinforce the story, adding humorous lies that elevate the absurdity. *Exaggeration* in humor works by overstating characteristics, events, or logic. Straight exaggeration is only practical when paired with a reasonable context, while tall tales feature intentionally outlandish stories framed as absurd. In comic lies, the speaker tells ridiculous falsehoods that the audience knowingly recognizes as implausible, prompting laughter at the absurdity of the narrative.

e. *Facetiousness*

*Facetious* language is employed as a lighthearted or humorous device, often obscuring the real meaning. This ambiguity allows for a playful delivery that invites the audience to engage with the joke on multiple levels.

f. *Infantilism*

This type of humor plays with words, often manipulating sounds and meanings to create humorous effects. Although limited, it can provide wit and engage the audience through playful language.

g. *Insults*

*Insult* humor reveals disguised aggression, allowing the audience to engage in humor that carries an aggressive undertone without feeling guilty. *Insult* in humor represents a form of verbal aggression used to mock, shame, or belittle others. This category includes disgust-based insults, which trigger feelings of revulsion; exaggerated insults that amplify traits to absurdity; and moral or ethical insults, which target a person's values or integrity, physical appearance, and comparative insults. Additionally, quick, sharp-witted responses are a popular technique in stand-up comedy that showcases verbal cleverness. The comedic frame allows for indirect participation in the joke.

h. *Irony*

The *irony* arises from the disparity between what is said and what is meant, encompassing various forms such as socratic, verbal, and tragic irony. Socratic irony involves the comedian pretending to be ignorant to expose the flaws in another person's reasoning. Verbal irony occurs when a statement's literal meaning contradicts its intended message. Dramatic irony arises when a character in a story misinterprets a situation, creating comedic tension because the audience already knows the truth. This humor can have harmful implications if the underlying intent is not recognized.

i. *Over Literalness*

Literal humor arises when characters interpret requests too literally, highlighting their inability to grasp context. This misunderstanding can create comedic situations that resonate with audiences.

j. *Misunderstanding*

This humor hinges on linguistic ambiguities, where incorrect word interpretations yield humorous meanings. The resultant confusion often leads to unexpected comedic outcomes.

*k. Wordplay and Puns*

Puns utilize multiple meanings or sounds of words for comedic effect. Effective puns focus on meaning, while less successful ones may rely solely on sound.

*l. Repartee*

This technique features rapid exchanges of witty insults, characterized by quick thinking and verbal agility. The humor arises from the interplay of wit and aggression.

*m. Ridicule*

*Ridicule* is a mockery aimed at symbolic humiliation through words or actions. This category includes deriding (direct scorn), mocking (imitating with sarcasm), and taunting (reminding someone of their flaws or failures). *Ridicule* employs insults to demean a person, idea, or thing, aiming to humiliate. Ridicule is often used in stand-up comedy to generate a sense of audience superiority over the humorous target of the joke. This form of humor is frequently sharp and critical.

*n. Sarcasm*

*Sarcasm* involves sharp, cutting remarks intended to mock or belittle. While humorous, it can also be harsh and biting in nature.

*o. Satire*

*Satire* critiques individuals, institutions, or societal behaviors using ridicule, exaggeration, and insults. It can be friendly (Horatian) or severe (Juvenalian), often addressing moral or political issues. *Satire* is a form of humor that delivers social criticism in various ways, depending on its approach. Horatian satire targets human folly and mistakes in a light-hearted, friendly, and genial manner, typically provoking a smile rather than anger. In contrast, Juvenalian satire employs sharp, harsh condemnation to attack injustice or deviant behavior. Meanwhile, Menippean satire focuses more on mental attitudes such as fanaticism or arrogance rather than on specific individuals, aiming to critique socially unhealthy thinking.

Humor language analysis provides a critical lens for understanding how various techniques contribute to the construction of comedy, especially in stand-up performances, where language serves as both an expressive and essential tool. Berger's (2017) framework identifies diverse techniques, including allusion, bombast, exaggeration, irony, sarcasm, and satire, each playing a distinct role in provoking laughter, delivering critique, or revealing absurdity. These techniques do not merely function to entertain, but also reflect cognitive, emotional, and social dimensions that shape audience interpretation. In the context of 'Don't Tell Comedy', comedians skillfully utilize these humor strategies to build punchlines that resonate with the audience, balancing laughter with subtle commentary on personal and societal issues. This indicates that humor is not random nor purely spontaneous, but rather the result of deliberate linguistic and rhetorical construction.

Therefore, understanding how these humor techniques are used effectively is crucial in uncovering the mechanisms behind audience amusement and the communicative power of comedy. By examining humor language from this perspective, this study aims to explore the structured formation of punchlines and the underlying reasons why they are perceived as funny, highlighting humor's dual role as both entertainment and social reflection.

## 3. Theory: Why it is Funny

Laughter is a natural human response that is often associated with humor. Several theories explain what makes people laugh, each with a different focus and approach. The following describes some of the theories proposed by various researchers regarding humor and laughter.

Berger (2017) proposes several classic theories on why people find things funny, including:

*a. Superiority*

*Superiority* theory suggests that humor arises from feeling superior or higher than others. In this context, humor makes one feel superior to the object of humor,

such as in a joke where one feels better than a character with specific flaws or weaknesses. This can take the form of others' inferiority, where humor mocks someone's flaws or foolishness; mistakes and ignorance, where laughter arises from exposing someone's lack of knowledge; power and social imbalance, where humor reflects dominance or serves as a form of resistance; and sudden enlightenment (timing).

*b. Incongruity*

Humor emerges from a mismatch between expectations and reality. A joke is funny when it presents an unexpected twist that contradicts what is considered "normal." *Incongruity* in humor arises from a mismatch between expectation and reality, resulting in a comedic effect. This mismatch can manifest as inconsistent humor, where something unexpected or inappropriate occurs; it is not harmonious, involving disharmony between elements that are usually in sync; it lacks propriety, where social norms or standards of decency are violated; and it does not conform when something goes against generally accepted rules or expectations, and the last is inconsistent. These categories form the foundation of the incongruity theory, which asserts that surprise and mismatch lie at the heart of the humor experience.

*c. Cognitive*

*Cognitive* theory proposes that humor involves play frames and metacommunication, which enable one to reinterpret reality. Humor often leads people to redefine situations in unusual or unrealistic ways. The *cognitive* theory of humor views humor as a product of mental play. The play frame signals to the audience that the context is not serious, while incongruity introduces cognitive tension that is relieved through laughter. Frame shifting, also known as cognitive shift, occurs when a sudden change in perspective or interpretation reveals the hidden logic behind a punchline, producing a satisfying mental reward.

*d. Psychoanalytic*

Humor serves as a channel for pent-up desires or aggression. Jokes can satisfy desires that may be blocked in real situations, allowing one to express or acknowledge unconscious desires without real consequences. Categories such as masked aggression and sexual content reflect hidden aggression or sexual urges,

while wish fulfillment and regression portray fantasies or childlike desires. Humor also serves as a means of emotional release, freeing the mind from psychological pressure or resolving logical conflicts in a mentally gratifying way (through paradox and cognitive tension).

Humor has long been studied to understand why it elicits laughter. According to Warren et al. (2021), five general theories can make people laugh, including:

a. Surprise

Things considered funny (such as jokes, stories, or movies) are often unexpected, making surprise a critical element of humor appreciation. Research indicates that surprise plays a significant role in generating humor, both in verbal and non-verbal forms.

b. Simultaneity

Humor occurs when the audience simultaneously holds two different, yet possible and conflicting, interpretations, also known as incongruence.

c. Superiority

A theory of humor states that a feeling of victory or superiority over others is a significant component of humor. As opportunities for physical dominance diminished in society, humans began to laugh at symbolic victories. If humor develops from feelings of superiority, animals playing rough are like liars to laugh when in a dominant position. Similarly, humans laugh more often when in a high-status position than in a low one.

d. Violation Appraisal

The concept of violation was initially related to physical threats, such as the presence of an aggressor. The popularity of shows like Jackass and America's Funniest Home Videos demonstrates that physical humor remains a popular form of entertainment. With the development of complex self-concepts, culture, language, and logic, new forms of threat emerged. Adults have complex beliefs about social position, behavior, and communication, so they appraise offenses as physical threats and threats to identity (e.g., meme photos on social media) as well as violations of cultural, social, linguistic, and logical norms.

e. Benign Appraisal

A comedic situation or stimulus is considered harmless, safe, and aligned with certain norms. In humor, a person appraises a joke or situation as "benign" or "friendly," meaning it poses no threat or harm and is considered socially acceptable.

Venkatesan (2022) also put forward classic theories on why people find things funny, such as:

a. Superiority

Humor often arises from feeling superior to or better than others. People frequently laugh when they see the weakness, helplessness, or silliness of others, such as when they are perceived as being weak, stupid, or unlucky.

b. Arousal-Relief

This theory views humor as a means to release tension or stress, thereby providing a form of relaxation. Humor helps relieve nervous energy stemming from fear, guilt, or unfulfilled desires.

c. Incongruity or Absurdity

Humor arises from a mismatch or incongruity between expectations and reality. When someone laughs at another person slipping, it is not necessarily because they feel superior, but due to the contradiction between expectations and reality. Similarly, laughter at animals behaving in human-like ways occurs because of the unexpected resemblance to human behavior.

Understanding why people laugh is a crucial foundation for analyzing how humor operates in stand-up comedy, particularly in performances where laughter is not only a reaction but also a reflection of deeper psychological and social processes. Theories proposed by Berger (2017), Warren et al. (2021), and Venkatesan (2022) offer multiple perspectives on humor, including superiority, where laughter arises from feeling dominant; incongruity, which stems from mismatches between expectation and reality; cognitive play, where mental shifts unlock the hidden logic of a punchline; and arousal-relief, where humor provides psychological release from tension. These theories emphasize that humor is not a simple stimulus-response process but a complex interaction between language, context, and human perception.

In Don't Tell Comedy performances, comedians rely on these cognitive and

emotional mechanisms to provoke laughter while simultaneously delivering subtle commentary on identity, power, and everyday struggles. This reveals that punchlines are not merely designed to be funny; they are carefully constructed to trigger laughter through structured violations, playful misdirection, and socially shared meaning. Therefore, exploring these theories of laughter is essential to understanding how audiences interpret humor, why certain jokes succeed, and what makes punchlines resonate. By grounding this study in such theoretical frameworks, it aims to uncover the psychological and linguistic foundations of humorous communication, showing that laughter is not accidental but purposefully elicited as both entertainment and reflection.

**B. Stand-Up Comedy**

**1. Description of Stand-Up Comedy**

Stand-up comedy is a distinct and influential form of performance art in which a comedian delivers a humorous monologue to engage and entertain an audience. As a solo performance, it requires comedians to craft and present their material effectively, often drawing from personal experiences or societal observations (Brodie, 2009). Unlike other comedic genres, stand-up comedy relies heavily on verbal skills, timing, and audience interaction to evoke laughter. Given its spontaneous and direct nature, comedians must navigate the challenge of maintaining audience engagement while addressing various topics in a humorous yet thought-provoking manner (Nicolaï & Maeseele, 2024). Additionally, stand-up comedians often use observational humor, drawing from real-life events to create relatable content that fosters a shared sense of experience and understanding among audience members (Josl, 2024). This unique blend of humor and reflection solidifies stand-up comedy's role as entertainment and a medium for social discourse.

Beyond mere entertainment, stand-up comedy serves as a critical platform for challenging societal norms and sparking thought-provoking discussions. By questioning dominant narratives and confronting sensitive topics, comedians encourage audiences to reconsider ingrained beliefs, contributing to cultural

progress (Zijp, 2022). Through humor, comedians can introduce difficult conversations in an accessible manner, making complex or uncomfortable topics more approachable. However, while stand-up comedy can potentially be a progressive force, it also risks reinforcing stereotypes and prejudices if used irresponsibly (Goldstraw, 2023). Therefore, ethical considerations are crucial in determining whether stand-up comedy is a tool for positive change or perpetuates harmful ideologies.

At a more specialized level, stand-up comedy is a means of entertainment and a vehicle for social and political critique. The art form allows comedians to address power structures and societal contradictions, challenging dominant narratives while engaging audiences in meaningful discourse. Many stand-up comedians utilize humor to satirize influential figures, challenge social norms, and break taboos, thereby creating space for critical reflection (Mensah et al., 2023). This makes stand-up comedy an effective medium for voicing dissent and fostering discussions on issues often silenced in mainstream discourse. Furthermore, given its verbal nature, stand-up comedy demands strong linguistic skills, as comedians rely solely on their ability to craft and deliver compelling narratives (Winarsih, 2020). Effective comedians understand how to manipulate language to maximize comedic impact while maintaining a connection with their audience. Ultimately, stand-up comedy's ability to balance humor with critical insight reinforces its importance in public discourse, proving that laughter can be both an instrument of joy and a tool for social transformation.

Stand-up comedy is uniquely positioned in the entertainment industry and the broader socio-political landscape. It is a powerful medium that combines humor with critique, allowing comedians to engage audiences in more profound reflections on societal issues. While it remains a form of entertainment, its influence extends far beyond laughter, as it can challenge authority, reshape perceptions, and foster cultural change. However, the impact of stand-up comedy depends on how comedians choose to wield their craft. When employed thoughtfully, it can inspire audiences to think critically, creating a more engaged and reflective society. As

stand-up comedy continues to evolve, its role as entertainment and a vehicle for discourse remains an essential part of modern culture.

The descriptions above are relevant because they underlie the dual function of stand-up comedy as both entertainment and social commentary, two dimensions central to the exploration of how language is used to construct punchlines and influence audience reception. In other words, analyzing the verbal humor in 'Don't Tell Comedy' not only reveals comedic techniques but also illuminates how language can subtly challenge, reflect, or reinforce societal values. Hence, this discussion provides the conceptual foundation for exploring the performative power of humorous language in contemporary stand-up comedy, particularly in crafting impactful punchlines that resonate with the audience on an emotional, intellectual, and social level.

## 2. Structure of Stand-Up Comedy

Research on comedic structure in stand-up shows that there are specific patterns that comedians often follow to create maximum laughter response from the audience. According to Yemelyanova et al. (2023), the comedic structure of stand-up is usually divided into three elements: setup (opening), situation development, and climax (punchline). The setup serves as an introduction, providing context without incorporating humor, followed by situation development that builds anticipation and concludes with a punchline that elicits laughter (Puri, 2020). Applying this comedy structure in stand-up comedy shows how elements such as setup, situation development, and punchline are essential in producing the desired humor effect.

Scarpetta and Spagnolli (2009) divide the structure of stand-up comedy into several parts:

a.  Starting interaction

The audience applauds to welcome the comedian. Generally, the comedian responds to the audience and expresses gratitude, creating an initial connection between the comedian and the audience.

b.  Transition to a new joke sequence

The comedian delivers the joke material in this section. Using fillers and surveys, the comedian must transition smoothly between one joke and another. Fillers usually come after the punchline without meaning, while surveys occur before the next punchline. This transition helps maintain the show's rhythm and keeps the audience engaged.

c.  Developing successful jokes

Comedians can refine other punchlines repeatedly in their performances. This demonstrates that comedians do not rely solely on one joke but can also explore and expand their material in response to audience feedback.

d.  Referring to the audience in the punchline

In this section, the comedian delivers a punchline to elicit laughter from the audience. Direct references to the audience can make the punchline more relevant and increase the sense of involvement so that the audience feels part of the show.

A clear comedic structure allows comedians to utilize initial interaction, transitions between jokes, and continuous development to maximize the audience's laughter response. Understanding this structure provides insight into how to generate humor effectively in stand-up performances and highlights the flexibility and creativity comedians need to adapt to audience responses. Thus, the exploration of stand-up comedy structure becomes highly relevant, as it offers a framework for analyzing how punchlines are linguistically and performatively constructed in 'Don't Tell Comedy'. Studying the architecture behind the jokes, from how they are introduced, developed, transitioned, and delivered, reveals not only how comedians manage humor but also provides deeper insight into how language is used to provoke laughter, convey critique, and connect with audiences. This aligns with the aim of this research to examine the construction of punchlines and their effect on both the comedian's performance and audience reaction.

## 3.  Audiences Respond to Stand-Up Comedy

Audience response is crucial to a stand-up comedy show and can significantly impact the overall experience. Comedians present their material in an engaging way to produce humorous content and captivate the audience watching the show

(Winarsih, 2020). This engaging delivery fosters a supportive atmosphere that encourages the audience to respond with laughter and interaction. Audience interaction in stand-up comedy is crucial because it allows the show to be dynamic. When comedians deliver their material, applause or laughter from the audience is an essential part of the experience (Kawalec, 2020). The audience's response reflects the success of the joke and is crucial in creating a supportive atmosphere. Audience involvement in the performance can enrich the comedy experience, where their laughter and reactions help build a connection between the comedian and the audience.

The interaction between the comedian and the audience is crucial in a stand-up comedy performance, as it involves laughter and a deeper communication dynamic. The audience is there to listen and laugh. However, they can also engage verbally in "heckling" when audience members disrupt the performance by making jokes about the comedian's inability to make them laugh (Sjöbohm et al., 2008). This interaction contributes to the performance dynamic, where the audience becomes actively engaged in creating the atmosphere and responding to the humor being delivered. Comedians must overcome the awkwardness that arises when trying to make people laugh. This suggests that comedians must have the skills to adapt their material and delivery style based on the audience's response, creating a closer, more interactive relationship with the audience.

Therefore, the study of audience responses becomes highly relevant to this research, as it reveals how linguistic humor and punchline construction are validated through live interaction. By examining how the audience reacts when they laugh, stay silent, or respond spontaneously can better understand the elements that make a joke effective. This directly supports the purpose of this study, which seeks to explore how humor language constructs punchlines and influences both the comedian's performance and the audience's reactions in the unique context of 'Don't Tell Comedy'.

## C. 'Don't Tell Comedy'

'Don't Tell Comedy' has become a novelty in modern stand-up comedy, proving that the art of comedy can adapt to changing times and challenges. The platform was founded by Kyle Kazanjian-Amory, a Los Angeles comedian, in 2017 as an alternative for comedians seeking more stages to perform (Pandya, 2024). The turning point came during the pandemic, when comedians began recording live performances and discovered that short video snippets shared on social media were more effective at capturing the public's attention than full-length shows. This strategy emphasized the importance of innovation and adaptability in crisis and opened new ways to reach audiences. 'Don't Tell Comedy' has a strong digital presence, with over 5.2 million followers across YouTube, Instagram, and TikTok (Asmelash, 2024). This massive audience expands the stage for comedians and provides a fresh and accessible viewing experience. 'Don't Tell Comedy' has evolved into more than just a performance venue, but a creative community that encourages exploration in comedy.

## D. Study of the Relevant Research

Various studies have been conducted to explore how humor in the form of stand-up comedy and other performances utilizes humor to convey social criticism while creating a distinctive entertainment experience for the audience.

The first relevant study is Azka and Hamzah (2019) "An Analysis of Verbal Humor in Ini Talk Show," which analyzes the variety of verbal humor in the comedy television program Ini Talk Show using a comparative descriptive approach, drawing on Shade's (1996) theory and Attardo's (1991) GTVH. Five video transcripts identified 192 forms of humor, with ten of Shade's twelve categories present, including satire, irony, and jokes. Logical mechanisms became the dominant element in humor construction, demonstrating the effectiveness of humor delivery. The study also noted differences in humor style based on gender, with male comedians displaying distinctive features in their humor.

The second study, entitled "A Linguistic Analysis of Verbal Humor Found in the Transcription of Animated TV Series Gravity Falls," conducted by Wananda et

al. (2021), aims to analyze verbal humor in the transcription of Gravity Falls episodes (Season 2, Episode 11: "Not What He Seems"). This study uses Salvatore Attardo's General Theory of Verbal Humor (GTVH), which expands the Semantic Script Theory of Humor (SSTH) scope. GTVH analyzes humor based on six elements (Knowledge Resources/KR), namely Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). This research employs a descriptive, qualitative approach with a content analysis method. Data were collected through transcriptions of episodes from the Gravity Falls website. The data collection process involved recording the verbal humor found in the transcripts, which were then classified into 12 categories of verbal humor, as outlined by Shade (1996), including puns, riddles, jokes, satire, irony, and sarcasm. The data were analyzed using the Miles and Huberman (1994) data analysis method, which consisted of data reduction, data presentation, and conclusion drawing. This study identified 29 instances of verbal humor in the analyzed episodes. Of the 12 humor categories used, three categories of limerick, anecdote, and tall tale were not found in the transcripts. The most dominant forms of humor were puns and situational humor. The results show that GTVH elements, such as Script Opposition and Logical Mechanism, are essential in constructing verbal humor in this episode. The application of GTVH theory successfully analyzed verbal humor in the Gravity Falls transcription.

The third study, entitled "Verbal humor in selected Indonesian stand-up comedians' discourse: Semantic analysis using GVTH," conducted by Damanik and Mulyadi (2020), explores verbal humor in Indonesian stand-up comedy (SUCI), which has gained significant popularity through various talent competitions. Using a qualitative approach, specifically content analysis, this study examines five audio-video recordings of Dodit Mulyanto's performances in the SUCI4 program on Metro TV. Data collection involved transcribing 29 humorous statements from these recordings, which were then processed using Sonix.ai. The analysis applied the General Verbal Theory of Humor (GVTH), focusing on parameters such as script opposition, logical mechanisms, and narrative strategies. The findings revealed various logical mechanisms, including false analogy and

absurd neologism, highlighting the dominance of a simple narrative approach, which often combined a dialogic style. This study contributes to the understanding of the structure and function of verbal humor in Indonesian stand-up comedy while demonstrating the effectiveness of GVTH in analyzing comedic discourse.

The fourth study by Adhitya et al. (2022)Analyzes The Verbal Humor Used By Kevin Hart In His Stand-Up Unique Zero F**Ks." Given that, employing a descriptive qualitative method. This research applies Richard Shade's humor classification theory and Herbert Paul Grice's implicature theory to identify and explain the types of humor that arise. Data were collected through direct observation of the show and note-taking of subtitles, then analyzed to determine the characteristics of the humor used. The results indicate that Hart most frequently uses satire, followed by sarcasm, parody, and anecdotes, to share personal experiences in a humorous manner. This study reveals that while humor is sometimes controversial, it does not diminish Hart's popularity as a relevant comedian, particularly in the context of social critique amid the COVID-19 pandemic.

The fifth research study by Sulistyowati et al. (2024), titled "Analysis of Humor Language Techniques from Male and Female Participants in the Kompas TV Stand-Up Comedy Competition," examines gender-based differences in humor techniques among participants in the Stand-Up Comedy Indonesia (SUCI) competition. Using Berger's (2017) theory of humor techniques, which classifies humor into language (verbal), logic (ideas), form (existential), and movement (physical), the study employs a qualitative content analysis method. Data were collected from YouTube videos of SUCI auditions involving ten male winners and eight female representatives (excluding seasons 5 and 9). The analysis, based on the content analysis, found that male participants often used infantilism, sexual allusion, and taboo words. In contrast, female participants favored role-playing, roasting, and self-deprecation techniques.

Various studies on stand-up comedy have explored different aspects of humor. However, gaps remain in the research object and the theoretical perspectives used. Previous studies have examined humor in structured talk shows, animated series,

and individual stand-up performances. Still, the difference lies in the research object that analyzed humor in the unique setting of 'Don't Tell Comedy,' which features a diverse range of comedians. Additionally, while many studies employ single-theory approaches, such as the General Theory of Verbal Humor (GTVH) or Shade's classification, this study integrates humor language and theory on why it is funny. It provides a humorous theoretical approach to humor, as proposed by Berger (2017). By focusing on 'Don't Tell Comedy,' this research bridges the gap in understanding how humor is constructed across different comedic styles.