

VERBAL HUMOR STRATEGIES IN @PESONAINDONESIA'S TIKTOK COMMENTS: A PRAGMATIC ANALYSIS USING GTVH

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ABSTRACT

The TikTok account @pesonaindonesia presents a tourism promotion strategy with a cinematic approach and a quirky sound, provoking various humorous responses from users. This study aims to identify the types of humour that appear in user comments and analyse their humour-forming structures using Attardo and Raskin's General Theory of Verbal Humour (GTVH). The authors collected 25 comments from five TikTok contents and classified them into five types of humour: irony, sarcasm, parody, wordplay and absurdity. Analysis of six GTVH parameters—Script Opposition, Logical Mechanism, Situation, Target, Narrative Strategy, and Language—shows that irony and absurdity appear most dominant, driven by the mismatch between promotional visuals and audio used. Humour not only acts as entertainment, but also as a form of criticism, cultural participation, and public evaluation of digital institutions. The findings reinforce the importance of sociolinguistic studies in understanding the dynamics of digital communication and public perception of institutional content.

Keywords: digital pragmatics, GTVH, TikTok, verbal humour.

ABSTRAK

Akun TikTok @pesonaindonesia menggunakan strategi promosi pariwisata dengan pendekatan sinematik dan suara unik yang memicu berbagai respons humor dari pengguna. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis humor yang muncul pada komentar pengguna serta menganalisis struktur pembentukan humor berdasarkan General Theory of Verbal Humour (GTVH) oleh Attardo dan Raskin. Data berupa 25 komentar dari lima konten TikTok diklasifikasikan ke dalam lima kategori humor: ironi, sarkasme, parodi, permainan kata, dan absurditas. Analisis terhadap enam parameter GTVH—Script Opposition, Logical Mechanism, Situation, Target, Narrative Strategy, dan Language—menunjukkan bahwa ironi dan absurditas merupakan tipe humor yang paling dominan, dipengaruhi oleh ketidaksesuaian antara visual promosi dan audio yang digunakan. Humor berfungsi tidak hanya sebagai hiburan, tetapi juga sebagai bentuk kritik, partisipasi budaya, dan evaluasi publik terhadap institusi digital. Temuan ini menegaskan pentingnya kajian sosiolinguistik dalam memahami dinamika komunikasi digital dan persepsi publik terhadap konten institusional.

Kata kunci: pragmatik digital, GTVH, TikTok, humor verbal.

INTRODUCTION

Social media has emerged as a dominant platform for self-expression in the digital era, offering fertile ground for the circulation and reception of humour. Among government-affiliated accounts, @pesonaindonesia—the official TikTok account of the Indonesian Ministry of Tourism—stands out for its unique approach to tourism promotion. The account consistently presents cinematic visuals of Indonesia's natural beauty accompanied by quirky or mismatched audio, which often prompts humorous responses from its audience. The account's high engagement level provides a valuable

source of comment data rich in verbal humour, making it an ideal subject for linguistic analysis.

Previous studies have addressed the presence of irony and sarcasm in social media discourse. For instance, Khuluqie et al. (2022) examined user comments on Instagram (@tempodotco), revealing the educational potential of irony and sarcasm in Indonesian language learning. Meanwhile, Damanik and Mulyadi (2020) applied the Script-Based Semantic Theory of Humour (SSTH) and the General Theory of Verbal Humour (GTVH) to analyse humorous status updates, concluding that humour frequently arises from incongruities between expectation and reality.

While these studies offer valuable insights, most focus on textual humour in static or monologic formats such as status updates or Instagram posts. In contrast, the present research investigates humour within the dynamic, audiovisual context of TikTok comments. It expands previous scholarship by focusing specifically on user-generated humour in response to promotional government content, a domain that remains underexplored in digital pragmatics.

This study employs the General Theory of Verbal Humour (GTVH) proposed by Attardo and Raskin, which identifies six interrelated knowledge resources that underpin verbal humour: Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). This framework allows for a comprehensive and layered analysis of humour construction in user comments.

The primary aim of this study is to identify the types and structures of verbal humour found in TikTok comments on @pesonaindonesia. The findings are expected to enrich our understanding of linguistic variation and humour in digital spaces. Theoretically, this research contributes to the development of humour pragmatics by offering empirical data from Indonesian social media—a context that has received limited scholarly attention. Practically, it provides insights for language educators and digital communication practitioners regarding the role of humour as a pedagogical and evaluative tool in online discourse.

METHOD

This study employed a descriptive qualitative method with a pragmatic approach. A qualitative design was chosen because the research aimed to explore and describe the forms of verbal humour in commenters' remarks in depth rather than to quantify or generalize the findings. The pragmatic approach was applied because the study focused on the meaning of utterances within the context of digital communication, particularly in understanding humour in TikTok comment sections.

The data were collected from user comments on the five most recent uploads by the TikTok account @pesonaindonesia, specifically those published between 11 May and 16 May 2025. Selecting recent content ensured the relevance of the analysis to current trends and forms of humour. From each content, five comments were selected based on two main criteria: (1) the highest number of likes, reflecting audience engagement or

appreciation, and (2) relevance to the video, considering elements such as visuals, audio, captions, or the admin's commentary.

Data were gathered using the documentation method, by systematically recording and archiving the selected comments. The data were then analysed using the General Theory of Verbal Humour (GTVH), developed by Attardo and Raskin. GTVH identifies six interrelated parameters that structure verbal humour:

- **Script opposition (SO):** the contrast between two opposing scripts or ideas (e.g., real vs. unreal);
- **Logical mechanism (LM):** the reasoning that connects the scripts (e.g., exaggeration, juxtaposition);
- **Situation (SI):** the context in which the humour occurs (e.g., setting, participants, activity);
- **Target (TA):** the entity being ridiculed or joked about;
- **Narrative strategy (NS):** the genre or format used (e.g., dialogue, question–answer);
- **Language (LA):** the specific wording and linguistic choices used to deliver the humour.

This theory was chosen for its detailed framework, which enables a structured analysis of how humour is constructed, perceived, and circulated in digital communication.

RESULT AND DISCUSSION

This study analyses 25 netizen comments taken from five TikTok contents of the official @pesonaindonesia account, uploaded between 11 and 24 May 2025. The account consistently features content promoting national tourist destinations through cinematic visuals combined with the use of unusual TikTok sounds, which tend to be humorous, irrelevant, and even absurd. This style triggers various humorous responses from users, which are analysed in this study using six parameters of the General Theory of Verbal Humour (GTVH) by Attardo and Raskin (1991), namely Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA).

The five contents that are the source of data in this study are:

1. Content 1 (11 May 2025): features the beauty of the Sarang Cave on Weh Island, Aceh. What makes it interesting is the use of an unusual sound, which combines a cover of the song "*Tresno Tekan Mati*" with a fragment of the narrative of "*Misteri Dua Dunia*" which reads: "*opo wae tek tabrak yang menjadi penghalang lang lang langit bumi bersaksi derita ku jalani*".
2. Content 2 (12 May 2025): showing the atmosphere of the Vesak commemoration at Borobudur Temple cinematically. Different from the previous habit, the admin of the *Pesona Indonesia* account this time uses the sound of the *Kera Sakti OST* which is considered suitable and supports the Vesak vibes. This choice is a surprise for netizens who are used to seeing content with irrelevant sound.

3. Content 3 (14 May 2025): shows the natural charm of the Pira savanna, Buru, Maluku in an aesthetic cinematic wrapping. However, instead of using a sound that supports the serenity of nature's visuals, the admin chooses a cover sound of the song *Kita Usahakan Lagi* by *Batas Senja*, which has absurdly modified lyrics.

"kadang kami naik buaya, kadang digendong bekantan, kadang-kadang juga naik pesut Mahakam, jika lagi banyak uang sewa kuyang selam."

In addition, the admin also invited interaction with comments: *"Coba komen, kalian biasanya naik apa?"*, which provoked replies from netizens with a humorous tone.

4. Content 4 (15 May 2025): features a panoramic view of the cliffs in Tana Toraja, South Sulawesi, which is highlighted as a *"pesona tebing romantis."* However, the sound used does not emphasise the romantic or magical side, but rather a cover of Ganta and Aisya's *Mangu* performed in a hilarious way: full of expressions, unique intonations, and a dramatic yet witty singing style.

5. Content 5 (16 May 2025): shows the beautiful nature of Cikalong in Tasikmalaya, West Java: green, cool, and soothing. However, the sound used is a cover of the song *Pretty Little Baby* - sung with incoherent lyrics and ending with a coughing sound.

These five contents generated a variety of humorous responses from users that can be categorised into five types of humour: irony, sarcasm, parody, wordplay, and absurdity. The following is a presentation and analysis of the data based on each category.

Irony Humour

Irony is a form of humour that arises from the contradiction between expectations and reality. In the realm of digital communication, irony is often used by social media users to convey criticism or amazement in a subtle and humorous way. As explained by Khuluqie et al. (2022), irony often arises in situations where the message or delivery style does not fit the context, creating a humorous effect through the reversal of meaning. In this case, TikTok users responded to content that suddenly used an appropriate or overly serious sound, even though the account is known for its characteristic absurd sound, resulting in ironic comments.

Data 1

"Baru kali ini sound-nya waras."

(This is the first time the sound is sane.) – Content 2

Parameters	Analysis
Script Opposition (SO)	Normal sound vs absurd expectations
Logical Mechanism (LM)	Expectation reversal
Situation (SI)	Serious Vesak content and in tune with sound

Target (TA)	Admin account @pesonaindonesia
Narrative Strategy (NS)	Short evaluative sentences
Language (LA)	Diction " <i>waras</i> " as a form of digital irony typical of netizens

Data 2

"Tumben sound-nya bener nih si gen deng, maaf min ya."

(The sound is really good, gen deng, sorry min ya.) - Content 2

Parameters	Analysis
Script Opposition (SO)	Consistency of eccentric vs deviation to serious
Logical Mechanism (LM)	Irony + contrasting expressions
Situation (SI)	Content style change from eccentric to serious
Target (TA)	Admin account
Narrative Strategy (NS)	Semi-formal reflective commentary
Language (LA)	Diction of "right" and "sorry min ya" adds a sense of polite irony

Data 3

"Min, bisa serius nggak sound-nya, masa iya alam sebegini sound-nya ngajak berantem."

(Min, can you take the sound seriously, how can nature this beautiful sound invite a fight?) – Content 5

Parameters	Analysis
Script Opposition (SO)	Visual beauty vs audio absurdity
Logical Mechanism (LM)	Visual-audio expectation imbalance
Situation (SI)	Tasikmalaya visuals are aesthetically pleasing but accompanied by an absurd song
Target (TA)	Admin as content creator

Narrative Strategy (NS) Evaluative question sentence

Language (LA) The phrase "*ngajak berantem*" as a humorous metaphor

Data 4

"*Video serius, sound misterius.*"

(Serious video, mysterious sound) – Content 5

Parameters	Analysis
Script Opposition (SO)	Formal visuals vs irrelevant sound
Logical Mechanism (LM)	Narrative contrast between visual and audio elements
Situation (SI)	Tasikmalaya nature promotion video with irrelevant sound
Target (TA)	Account admin
Narrative Strategy (NS)	Descriptive sentence with evaluative tone
Language (LA)	Use of "serious-mysterious" rhyme as humour

Data 5

"*Kirain Wonderful Indonesia, soalnya normal banget* 🤖"

(I legit thought this was Wonderful Indonesia, it's way too normal 🤖) – Content 2

Parameters	Analysis
Script Opposition (SO)	Expectations of normalcy vs reality Content appears normal
Logical Mechanism (LM)	Irony of expectations for brand content
Situation (SI)	Comparison of content styles between institutions
Target (TA)	Pesona Indonesia account
Narrative Strategy (NS)	Comparative statements
Language (LA)	Selection of the phrase " <i>normal banget</i> " to emphasise irony

Data 6

"*Serius dikit ngapa min* 🤖"

(Can you be serious once in a while, min 🤖) – Content 1

Parameters	Analysis
Script Opposition (SO)	Request for seriousness vs. absurd style maintained

Logical Mechanism (LM)	Implicit criticism through rhetorical question
Situation (SI)	Sound mix of love and horror on tourist content
Target (TA)	Admin
Narrative Strategy (NS)	Rhetorical question sentence
Language (LA)	Use of informal phrases to subtly show incongruity

Data 7

"Min elu seru banget deh kayanya."

(Min, you're really fun maybe) – Content 4

Parameters	Analysis
Script Opposition (SO)	Explicit praise vs implied criticism
Logical Mechanism (LM)	Sarcastic-irony with neutral overtones
Situation (SI)	Response to sound absurd in visual content
Target (TA)	Admin
Narrative Strategy (NS)	Rhetorical praise with evaluative elements
Language (LA)	Selection of familiar diction to convey irony

Data

8

"Anda sopan kami curiga 🙄"

(You're being polite and now we're suspicious 🙄) – Content 2

Parameters	Analysis
Script Opposition (SO)	Polite behaviour vs expectations Absurd content
Logical Mechanism (LM)	Popular ironic phrases in digital culture
Situation (SI)	Content that is considered too polite than usual
Target (TA)	Admin
Narrative Strategy (NS)	Hyperbolic statements
Language (LA)	Popular sentences in digital communities as a form of criticism wrapped in irony

Data 9

"sumpah gw kepo banget siapa mimin pesona indonesia 🤔🤔"

(I swear I'm dying to know who's behind this account 🤖🤖) – Content 1

Parameters	Analysis
Script Opposition (SO)	Official image vs personal curiosity
Logical Mechanism (LM)	Irony and exaggeration (overly curious tone)
Situation (SI)	Admin's absurd creative choices spark audience curiosity
Target (TA)	Admin
Narrative Strategy (NS)	Confessional expression of obsession
Language (LA)	Slang and informal language express relatability and humour

The nine comment data in the irony category show the tendency of netizens to respond reflectively and satirically to changes in content style. Script Opposition (SO) is dominant between the expectation of the account's signature absurd style and the fact that the sound used is more neutral, even serious. The irony in this case arises because the audience does not get the alignment with their previous expectations. The Logical Mechanism (LM) that emerges revolves around the techniques of reversal, juxtaposition, and the use of popular expression formats that convey irony implicitly. The Situation (SI) in all comments relates to the visual setting of the content, which is considered too serious, too polite, or simply irrelevant. Target (TA) is consistently directed at the admin as the party deemed responsible for the narrative shock. Narrative Strategy (NS) mostly takes the form of short, evaluative sentences, whether in the form of rhetorical questions, innuendo, or satirical praise. Language (LA) shows the typical pattern of Gen Z communication on social media that uses colloquial diction, creative metaphors, and popular digital expressions as a means of conveying criticism in a humorous and non-confrontational manner.

Sarcasm Humour

Sarcasm is a form of humour that contains sharp criticism through statements that appear neutral or positive, but actually imply disagreement or innuendo. In the context of social media, sarcasm is a strategic tool for users to convey negative judgements indirectly. According to Al-Daher et al. (2022), sarcasm in digital communication shows users' ability to utilise sharper irony, usually delivered with hyperbolic or metaphorical diction.

Data 1

"Ih lucu banget, jangan digaji dulu adminnya."

(it's really funny, don't pay the admin first) – Content 5

Parameters
Analysis

Script Opposition (SO)	"Funny" judgement vs implied criticism
Logical Mechanism (LM)	Sarcastic hyperbole against Content's decision
Situation (SI)	The absurdity of the admin choosing the sound
Target (TA)	Account admin
Narrative Strategy (NS)	Sarcastic advice
Language (LA)	Sarcastic sentences wrapped in informal jokes

Data

2

"Ga berani kan lu pake sound aneh-aneh pas hari raya besar, takut kualat lu kan min 🙄🙄🙄"

(Didn't dare use weird sounds on a holy day, huh? Afraid of bad karma? 🙄🙄🙄) – Content 2

Parameters
Analysis

Script Opposition (SO)	Absurd style usually vs neutral sound due to sacred moment
Logical Mechanism (LM)	Criticism with satirical rhetoric
Situation (SI)	Vesak religious content with neutral sound
Target (TA)	Admin and content strategy
Narrative Strategy (NS)	Rhetorical sentence satire
Language (LA)	Hyperbolic phrases: "takut kualat" adds to the effect of criticism

Data 3

"Pemandangan: amazing, sound-nya: anzingg."

(Scenery: 10/10 / Sound: what the dog doin 🐕) – Content 3

Parameters
Analysis

Script Opposition (SO)	Exotic visuals vs irrelevant audio
Logical Mechanism (LM)	Spelling parody (word distortion)
Situation (SI)	Buru, Maluku savannah content with absurd sound
Target (TA)	Visuals and audio quality in Content

Narrative Strategy (NS)	Concise narrative contrast
Language (LA)	Phonetic distortion of "anzingg" from "amazing" as satire

Data 4

"Min liriknya gimana."

(Min, what are the lyrics) – Content 5

Parameters	Analysis
Script Opposition (SO)	Neutral question vs hidden criticism
Logical Mechanism (LM)	Mocking rhetoric
Situation (SI)	Incongruous sound without clear lyrical structure
Target (TA)	Admin/sound creator
Narrative Strategy (NS)	Question sentence that implies evaluation
Language (LA)	Cynical tone through feigned curiosity questions

The four sarcastic comments in this category display a pattern of using Script Opposition (SO) that is based on the opposition between surface meaning and implicit meaning. The commenters explicitly use sentences that appear lighthearted or humorous, but implicitly convey dissatisfaction with the content, especially the audio selection, which is considered irrelevant. The Logical Mechanism (LM) in these comments is generally hyperbole, sarcastic irony or subtly packaged mocking rhetoric. The Situation (SI) that triggers the sarcasm generally involves a mismatch between the serious, sacred, or aesthetic visuals and the playful or inconsequential sound selection. The target (TA) of the criticism is almost always the admin as the party responsible for the creative direction of the content. Narrative Strategy (NS) in sarcasm is covertly evaluative, often appearing as rhetorical questions, veiled insinuations, or outlandish suggestions. Language (LA) is characterised by an informal style, the use of hyperbolic phrases such as "*takut kualat*" or phonetic distortions such as "*anzingg*" that reinforce the function of humour while indirectly channeling criticism.

Parody Humour

Parody is a form of humour characterised by the imitation or distorted imitation of certain styles, structures or characteristics to create humour. In social media, parody often takes the form of a language template or pattern that mimics the formal way of an institution, and then deflects it towards humour through a reversal of meaning. According to Damanik and Siregar (2021), parody allows users to criticise institutions or public figures through familiar but twisted structures. In the context of TikTok @pesonaindonesia comments, parodic humour emerges through the juxtaposition of

institutions or digital products using generational formats, as well as the play on meme structures.

Data 1

"Wonderful Indonesia: gen Z, Pesona Indonesia: gen deng."

(Wonderful Indonesia: Gen Z, Pesona Indonesia: Gen Deng. (Gendheng is a Javanese term meaning crazy))– Content 1

Parameters	Analysis
Script Opposition (SO)	Professional branding vs quirky style of travel accounts
Logical Mechanism (LM)	Comparative parody in generational format
Situation (SI)	Comparison of two institutional accounts in tourism promotion content
Target (TA)	Pesona Indonesia account
Narrative Strategy (NS)	Meme structure "X: Y"
Language (LA)	The phrase <i>"gen deng"</i> as a pun on Gen Z

Data 2

"Infinix Indonesia: gen alpha

wonderful Indonesia: gen z

pesona Indonesia: gen deng

Infinix Official: gen deng part 2"

(Infinix Indonesia: gen alpha

wonderful Indonesia: gen z

pesona Indonesia: gen deng

Infinix Official: gen deng part 2) – Content 5

Parameters	Analysis
Script Opposition (SO)	Official format expectations vs quirky style of brand accounts
Logical Mechanism (LM)	Juxtaposition and satirical repetition
Situation (SI)	Comparison between two commercial institutional accounts
Target (TA)	Infinix Official and other parody accounts
Narrative Strategy (NS)	Meme template format
Language (LA)	Comic phrase: <i>"gen deng part 2"</i> marks the continuity of the quirky style

Data 3

"Pesona Indonesia: misterius, Infinix Official: lebih misterius."

(Pesona Indonesia: mysterious, Infinix Official: more mysterious)– Content 4

Parameters	Analysis
Script Opposition (SO)	Tourism branding vs absurd style of social media
Logical Mechanism (LM)	Escalation of humour (more mysterious)
Situation (SI)	Juxtaposition of two entities with eccentric communication styles
Target (TA)	Accounts with absurd styles (pesona indonesia & Infinix)
Narrative Strategy (NS)	Coupling format with increasing levels
Language (LA)	Contrast through the diction of "mysterious" and "more mysterious"

Data 4

"Mangu ✕ Mengganggu ✓."

(Mangu ✕ Annoying ✓) – Content 4

Parameters	Analysis
Script Opposition (SO)	Original song vs funny parody meanings
Logical Mechanism (LM)	Meme format with cross and tick symbols
Situation (SI)	The song "Mangu" sung in an unconventional style
Target (TA)	Lyrics and performance of the song version by the admin
Narrative Strategy (NS)	Evaluate two things using symbols ✓ and ✕
Language (LA)	Sound puns and visual characteristics of digital memes

Data 5

"Mangu ✕✕ MangAy ✓✓."

(Mangu ✕✕ MangAy ✓✓) – Content 4

Parameters	Analysis
Script Opposition (SO)	Original version vs funny version
Logical Mechanism (LM)	Hyperbole and phonetic puns

Situation (SI)	Cover sound of a song sung with a funny intonation
Target (TA)	Song or performer of the song
Narrative Strategy (NS)	Evaluation in emoji visual format intonation
Language (LA)	Sound play and duplication of visual signs

The five comments that fall into the parody humour category display users' tendency to utilise formal institutional structures or popular meme styles to convey humour. Script Opposition (SO) is evident in the difference between the expectation of official content and the fact that the content is presented in a silly or casual style. The Logical Mechanism (LM) used includes juxtaposition, parallel structure, hyperbole technique, and spelling parody. The Situation (SI) is formed from conditions where users utilise the identities of popular accounts or institutions as points of comparison or sources of puns. The Target (TA) of this humour tends to be collective, i.e. the institution or digital account being parodied. Narrative Strategy (NS) follows patterns that are already prevalent in internet culture, such as the "A ✕ B ☑" meme format, or comparisons between entities with the structure "X: Y". Language (LA) utilises a shorthand, symbolic and phonetic style that is easily recognised and understood by the TikTok user community, making the parody humour effective and viral.

Wordplay Humour

Some comments such as "*Mangu ✕ Mengganggu ☑*" and "*Mangu ✕✕ MangAy ☑☑*" feature wordplay characteristics of sound play and phonetic distortion. However, since the strength of the humour is more emphasis on the parody structure or evaluative meme form, both are analysed in the parody category. Meanwhile, the comment "*Pemandangan: amazing, sound-nya: anzingg*" contains elements of wordplay, but is categorised as sarcasm because its main purpose is to convey criticism through evaluative irony. Therefore, the wordplay category is still recognised as an inherent linguistic element in these comments.

Absurdism Humour

Absurdism in humour refers to an extreme discrepancy between expectation and reality that is absurd or beyond common logic. This type of humour relies on confusion, absurdity, and logical incoherence as a source of humour. Halifah et al. (2024) state that absurd humour is very popular in digital culture because audiences are not always looking for a narrative that makes sense, but something unexpected and challenging. In this study, the absurd emerged strongly in comments responding to mystical or fictional soundbites, such as riding a kuyang, being carried by a proboscis monkey, or a flying suanggi.

Data 1

"Kalimantan naik trenggiling."

(Kalimantan rides on pangolins) – Content 3

Parameters	Analysis
Script Opposition (SO)	Realistic transport vs wild animal choice
Logical Mechanism (LM)	Hyperbole absurdity
Situation (SI)	Response to admin's comment
Target (TA)	Admin's comment
Narrative Strategy (NS)	Fictional narrative statement
Language (LA)	Concise sentence with serious diction but humorous context

Data 2

"Kadang kiding."

(Sometimes it feels like kidding) – Content 3

Parameters	Analysis
Script Opposition (SO)	Real experience vs nonsensical expression
Logical Mechanism (LM)	Nonsense logic
Situation (SI)	Response to song
Target (TA)	Not directed
Narrative Strategy (NS)	Unexplained single sentence
Language (LA)	Local and uncommon diction adds to the effect of absurdity

Data

3

"Sa di Papua kadang naik kaswari kadang suanggi terbang."

(In Papua, I sometimes ride a kaswari, sometimes a flying suanggi) – Content 3

Parameters	Analysis
Script Opposition (SO)	Ordinary transport vs fictional creatures
Logical Mechanism (LM)	Fusion of real world and mystical world
Situation (SI)	Creative interaction in comment response
Target (TA)	Admin comment
Narrative Strategy (NS)	Mini-narrative

Language (LA)

Use of regional vocabulary and fictional elements

Data 4

"Kuyang selam? 🙈🙈🙈"

(A diving kuyang? 🙈🙈🙈) – Content 3

Parameters	Analysis
Script Opposition (SO)	Mystical creatures vs diving
Logical Mechanism (LM)	Absurd concepts treated as commonplace
Situation (SI)	Response to a sound lyric that mentions <i>"kuyang selam"</i>
Target (TA)	Sound and lyricists
Narrative Strategy (NS)	Absurd evaluative questions
Language (LA)	Short phrases full of imaginative content

Data 5

"Haha udah jadi sound aja 🤪🤪"

(LMAO this sound's officially a trend now 🤪🤪) – Content 1

Parameters	Analysis
Script Opposition (SO)	Absurd sound considered subtle vs. reality made trendy
Logical Mechanism (LM)	Metatextual humour (awareness of absurdity of sound)
Situation (SI)	Responses to sound
Target (TA)	Sound and digital trends
Narrative Strategy (NS)	Reflective statements
Language (LA)	Emoticons and laughter affirm absurdity

Data

6

"Tiba-tiba banget 'langit bumi bersaksi' 🙈"

(Bro suddenly dropped 'heaven and earth shall witness' 🙈) – Content 1

Parameters	Analysis
Script Opposition (SO)	Ordinary romance vs sudden spiritual intensity
Logical Mechanism (LM)	Sudden contrast in narrative

Situation (SI)	Fusion of two opposing sounds dramatic
Target (TA)	Singer
Narrative Strategy (NS)	Evaluative sentences mixed with wonder
Language (LA)	Use of quotation marks reinforces contrast

Data 7

"ay ay ay ay"

(Ay ay ay ay) – Content 4

Parameters	Analysis
Script Opposition (SO)	Meaningful commentary vs nonsensical mimicry
Logical Mechanism (LM)	Repetition of vocal absurdity
Situation (SI)	Mimicking the exaggerated singing in the video
Target (TA)	None; humorous echo of performance
Narrative Strategy (NS)	Phonetic mimicry
Language (LA)	Vocal sounds without semantic content, amplifying absurd humour

The seven comments that fall under the category of absurdism show the utilisation of structures that are deliberately detached from common logic to create a comedic effect. The Script Opposition (SO) in these comments is highly contrasting, combining the realistic with the imaginative or mystical. The dominant Logical Mechanism (LM) is inverted logic and deliberate distortion of meaning, often with the intent to entertain and shock. The Situation (SI) in absurd comments generally comes from an initial stimulus in the form of an unusual sound or admin caption, opening up space for spontaneous responses. Target (TA) in this case is collective or non-specific, indicating that absurd humour is more participatory and communitarian. The Narrative Strategy (NS) used includes short narratives, evaluative questions, or reflective comments that are oddly nuanced. Meanwhile, Language (LA) is characterised by high creativity and exploration of unusual diction, including the use of local terms or names of fictitious creatures.

CONCLUSION

This study examined humorous responses elicited by tourism promotion content on the TikTok account @pesonaindonesia, characterized by cinematic visuals paired with unconventional sounds. Analysis of 25 comments using the General Theory of Verbal Humour (GTVH) framework identified five humor categories: irony, sarcasm, parody, wordplay, and absurdity, with irony and absurdity being predominant. These findings indicate that netizens often employ creative and indirect forms of criticism.

The GTVH parameters Script Opposition and Logical Mechanism were most influential in humor construction. Situation and Target parameters primarily referenced the account administrator and content style, while Narrative Strategy and Language reflected communicative patterns typical of Indonesian digital communities, marked by casual, metaphorical expressions embedded with memes and popular culture.

The results support the view that digital humor serves multiple functions including entertainment, cultural participation, social critique, and evaluation of institutional media representations. This study contributes to digital sociolinguistics and pragmatics of humor by delineating humor types and their linguistic structures.

Future research should consider cross-platform analysis and incorporate a broader range of content to further elucidate the dynamics of digital humor.

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