

THE PERCEPTION OF THE WIDOW IN STAND-UP COMEDY MEGA SYALSHABILLAH

Lambok Hermanto Sihombing, Adithiya Wiradinatha Saputra

Communication Studies Undergraduate Program, President University

lambok@president.ac.id, adithiyawiradinatha.saputra16@gmail.com

Abstract

This article discusses the perception of widows in the stand-up comedy presented by Mega Syalshabillah. In her performances, Mega Syalshabillah always uses a theme close to the life of a widow. The depiction she did was a form of answering the negative perception that existed in the public's mind about a widow. In this study, the researchers will examine how the perception of widows in stand-up comedy delivered by Mega Syalshabillah. Researchers use data sourced from YouTube shows, the process for selecting YouTube views is based on the most significant number of views. In practice, the researchers use the theory of perception proposed by Rudolf R. Verderber (1978). Perception is defined as the process of interpreting sensory information. The theory of perception that the researcher used aims to see the views and perspectives of a widow due to divorce. Personal branding theory is also used in this study as a supporting theory, and it aims to answer how a comedian promotes himself so that the wider community knows it. The findings obtained from this analysis are that people always have a negative perception of a widow due to divorce; the community first generalizes the bad things about widow status.

Keywords: *Stand up comedy, Comic, Widow, Perception, Personal Branding*

I INTRODUCTION

Recently, the name Mega Syalshabillah has become a hot topic of conversation among the public, because she is a comedian in a stand-up comedy show who always presents material about her life experiences as a widow. Through stand-up comedy, Mega often shares her life story in a funny way. Through the stand-up comedy, Mega Syalshabillah is able to represent the life of a widow. Stand-up comedy is a comedy performance art performed by one performer or who is familiarly called a comic. In its implementation, the comedians bring jokes that depart from a social problem or an ongoing phenomenon to express the comedian's feelings. This follows Pragiwaksono's (2012) statement that stand-up comedy departs from observation, photographing social phenomena, and analyzing and discussing them in funny monologues. Comics performing their actions on stage to entertain the audience will throw jokes at the audience from the results of observation and analysis of phenomena that cause anxiety to the audience in a comedy manner. Usually, in the jokes brought by the comic, there is a statement that contains elements of critical social concerns that will make anxiety comics with the surrounding circumstance. Mahfud (1997:47) states that social criticism is an activity that has a relationship with the assessment, comparison, and disclosure of social conditions in a society related to the values held and the values that serve as the basis.

A comedian will present material based on their thoughts, and they will convey their opinions and views to the audience in a humorous way. The material presented by a comedian is not meaningless; on the contrary, the material presented by a comedian has the meaning of essence in seeing the surrounding phenomena currently felt by the audience.

Generally, comedians in Indonesia have their characteristics in conveying comedy material, such as the style of dress and the distinctive tone of speech. This characteristic can provide added value for a comedian on stage. In stand-up comedy, the term persona is usually known to distinguish a comedian from other comedians in front of the audience. A persona is a mask that a comedian displays to the audience; The closer the persona is to the natural person, the easier it will be to maintain (Boles, 2010). In addition to the persona, a comedian must also have good personal branding to "promote" his abilities and expertise in stand-up comedy. Quoted from the book *Sharing-mu, Personal Branding-Mu* (2017) by Muhammad Fadhol Tomimy, personal branding aims to attract and build other people's trust in the individual. Personal branding will be formed from the public perception, built-in stages (Fadeli, 2014). Therefore, persona and personal branding are two things that must exist in a comedian.

Stand-up comedy in Indonesia is a spectacle that the people in Indonesia highly admire because of its entertaining nature. The material presented undoubtedly does not seem standardized because the show is performed to entertain, although it can be framed in the form of competition and taken from the surrounding phenomena that provide a lively atmosphere.

Mega Syalshabillah, better known as Mega SUCA, is a comedian from the Stand-up Comedy Academy talent show, currently on the rise because of the material it brings. In every appearance, Mega is not just joking, but there is catharsis. An expression of vent will be restless and turn into funny. However, before that, a process is needed to deal with the situation. She is a widow who often uses her life story as a widow. From the story of her life experiences, Mega entertained the audience because what she told in the stand-up comedy material described the life of a widow and life in the household. The success of a comedian in delivering her material is when the audience remembers and captures the essence of the material conveyed by the comedian (Pragiwaksono, 2012).

The loss of a spouse due to divorce or the death of a spouse can make a person a new status as a widow or widower. For women, widowhood is one of the toughest emotional challenges. Apart from the duties and responsibilities of being a single parent for the child, the psychological burden from the public, who generally consider life as a widow, is a negative thing. Without ever wanting to see the various factors that cause or condition women when they become widows, society tends to judge and label widows badly and cruelly. This is what most widows feel in their lives. The various stories they experience will undoubtedly be an unforgettable experience because an essential event in their life is not easy to forget.

Departing from this, the comic Mega Syalshabillah made her life experience as a widow be used as material in stand-up comedy. What was conveyed by Mega was a situation, condition, and phenomenon that other widows also felt. The stand-up comedy material presented by Mega represented the feeling of being a widow, which of course, she shared with funny stories, thus making the audience laugh. Sharing Mega's stories is not easy, and not everyone can do it. Mega's efforts before sharing the story of a widow must first make peace with themselves. Making peace with themselves can be interpreted as a process of accepting things that are happening right now. Alternatively, it can also be interpreted as accepting an individual completely, including all the weaknesses, strengths, and mistakes that have been made.

Mega Syalshabillah's ability as a comedian is undoubtedly very professional, considering her expertise in packaging her bitter experiences into a stand-up comedy material that can represent the feeling of being a widow. From the material presented by Mega about widows, of course, the audience will process in their minds the perception of a widow in the community. According to (Mulyana, 2001) perception as an internal process that allows us to select, organize and interpret stimuli from our environment, and these processes can influence our behavior later. The higher the level of similarity in perception between individuals as a consequence, the more likely it is to form a cultural group or identity group.

Perception is the most important element in adjusting behavior to the environment. Perception is the most important role in human life, because it will find human behavior, and give meaning to the environment. In that case, subject will digest the perception in they mind, and put it in an interaction with other people. The interaction can be in the form of interaction between two individuals, or on a large scale. Through this they will use language that is easy to understand as a communication process. Communication can be said to be successful if there is a common perception between the communicator and the communicant.

It is not surprising that this perception appears in the hearts of the audience is responding to the stand-up comedy material presented by Mega Syalshabillah. This is the spontaneous attitude of the audience who reflexively stimulates the comedy message, thus making the audience absorb it, and an attempt arises to discuss it after listening to stand up comedy. Verderber (1978) said that perception is a process in interpreting sensory information (Syahputra, 2020).

From the description that has been explained above, perception is something that cannot be separated from human life, because what happens around a person's life will be digested through their mind, then interpreted based on one's understanding. This can be seen in the Mega Syalshabillah comic in her performance which presents material about her personal experience as a widow. Departing from this personal experience, Mega tries to explain how the perception of a widow's life in the community, both from things that are visible and hidden.

Departing from this, this journal will discuss how the perception of widows in stand-up comedy delivered by Mega Syalshabillah. Researchers will use the theory of perception proposed by Verderber (1978) to obtain accurate research results. Furthermore, in this study, the researcher will use a supporting theory, namely the personal branding theory proposed by McNally (2004). This theory is used considering that a comedian in every appearance must have a strong personal branding value so that it can be a special attraction for the audience.

1.1 PERCEPTION

Perception is a word that cannot be separated from everyday life. Etymologically, perception comes from the Latin *perceptio*, from *percipere*, which means to receive or take. Perception is the experience of objects, events, or relationships obtained from inferring information and interpreting messages. The term perception is usually used to express the experience of an object or an event that has been experienced. According to Verderber (1978), perception is defined as the process of interpreting sensory information.

According to Slameto (2010:102), perception is a process related to the entry of messages or information into the human brain through human perception continuously in contact with the environment. This relationship is carried out through the senses, namely the senses of sight, hearing, touch, taste, and smell.

According to Sarlito Wirawan Sarwono (1983:89), perception is a person's ability to organize an observation, these abilities include the ability to distinguish, the ability to group, and the ability to focus. Therefore, a person may have a different perception, even though the object is the same. This is possible because of differences in the value system and personality traits of the individual concerned.

From some of the explanations above, it can be concluded that perception is a process of interpreting the stimuli received by the human senses and then interpreted differently.

1.2 DEFINITION OF WIDOW

Widow means a woman who does not have a husband anymore, either because of divorce or because her husband died. Widow status is not a favorable position for women biologically, psychologically, or sociologically. Conditions that surround women often invite bargaining positions of these people when dealing with men. Widows are sometimes placed as women in a position of helplessness, weakness, and need to be pitied so that in patriarchal socio-cultural conditions, injustice often occurs against women, especially widows (Munir, 2009: 144). Ontologically, a widow is a woman who has no husband, and has to endure physical and psychological suffering from various perceptions of society and the surrounding environment.

1.3 STAND-UP COMEDY

Stand-up comedy is an entertaining activity in standing in front of many people. Stand up comedy is a form of comedy art that is delivered in monologue to the audience usually is done directly, and the comics (as stand up comedy actors) do a one-person show (Saputra, 2017).

In bringing their jokes, comics rely on language and storytelling techniques. The audience must understand the story told to know the joke's humour. The funniest part is called the *punchline*, or the part that surprises the audience to give a humorous effect (Rahmi, 2020). Usually, after watching stand-up comedy, various perceptions arise from the audience who watch the show regarding the content of the material or jokes that the comic brings.

II MATERIALS AND METHOD

This type of research is descriptive qualitative research. This type is used to obtain accurate analysis results and findings. In this study, researchers used the theory of perception proposed by Verderber (1978). perception is a process in interpreting sensory information (Syahputra, 2020). Every human being certainly has a perception and a view of the ideas that someone has conveyed. This perception appears as a stimulus to obtain meaning. To support this, of course, we need a theory in line to get accurate research results, and the theory is the theory of Personal Branding put forward by David McNally and Karl D. Speak. Perception and personal branding are two things that cannot be separated from a stand-up comedy comedian, so, in practice, comedians will use unique and funny things as an attraction. These two theories are very appropriate to analyze the perception of widows in the stand-up comedy material presented by Mega Syalshabillah. Komika Mega Shalshabillah always uses stories about widows taken from her personal life to serve as material on stage.

The material presented by Mega Syalshabillah certainly raises the perception of a widow; this is what underlies the author to research on this topic. To discuss this topic, the researcher uses the stand-up comedy video source Mega Syalshabillah taken from the YouTube page. The selection of the YouTube channel was carried out using a random sampling technique of 4 YouTube impressions, which was based on the most significant number of viewers. Furthermore, this research period starts from April 09, 2022, to April 16, 2022. There are three stages used in this research process, namely, first, the author

selects, sorts, and collects the YouTube stand up comedy channel hosted by Mega Syalsabillah, the process The selection of YouTube impressions is not only based on the number of viewers but also based on the quality of the content that represents the research topic. Second, the researcher analyzed the channel source based on the research questions that had been prepared. Third, the researcher concludes the writing results, which aims to obtain an appropriate and accurate finding.

III RESULTS AND DISCUSSION

Because of the uniqueness and phenomenal action, the researcher will analyze further the perception of widows brought by Mega Syalshabillah in her stand up comedy material. The following is the first source for analysis material, entitled “Kenalin Nih! (PRJ) Presiden Republik Janda..Eaaa - Mega | SUCA 4 Top 32,” or in English “Get to know here! (PRJ) President of the Republic of Widows..Eaaa - Mega | SUCA 4 Top 32.”

Data 1 Correlation of widows in the real world and FTV

https://www.youtube.com/watch?v=JVew_-9HhjI

Indonesia:

Ada cowok nikah dua kali, tiba-tiba kritis di rumah sakit kecelakaan, yang dihubungi istri pertamanya, istri keduanya kemana? Sibuk main Tiktok? Biasanya pihak rumah sakit menghubungi istri pertamanya, dan bodohnya istri-istri di FTV mau aja gitu datang terus nangis-nangis. (1:50 - 2:07)

Maksud gua gini kenapa sih di film FTV tuh kebanyakan pemeran istrinya tuh yang lemah lembut, penyabar, jadi kan jalan ceritanya ketebak..... Coba deh sekali-kali pemeran istrinya diganti yang lebih tegas, biar suaminya ngga punya alasan buat kawin lagi.... Gitu, kita sebagai istri tuh harus tegas jangan diam aja, jangan mau dibodoh bodohin nanti kaya gua (3:10-4:30)

Yang lebih bikin gua kesel dia nyuruh gua dandan tapi ngga pernah ngasih duit buat beli makeup (5:34-5:39)

English:

There's a man who married twice, suddenly was critical in an accident hospital, the first wife contacted, where did the second wife go? Busy playing Tiktok? Usually the hospital calls his first wife, and stupidly the wives at FTV want to come and cry. (1:50 - 2:07)

What I mean by this is why in FTV movies, most of the wives who play the role are graceful, patient, so the storyline is predictable..... Try changing the role of the wife once in a while, so that her husband doesn't have a reason to remarry.... That's it, we as wives must be firm, don't be silent, don't want to be fooled like me later (3:10-4:30)

What annoyed me even more was he told me to do my makeup but never gave me money to buy makeup (5:34-5:39)

For about 4-5 minutes, Mega Syalshabillah delivered material about widows correlated with FTV films from this first source. Mega said that widows have their moral burden, which is quite heavy; she describes when a husband with two wives is sick and hospitalized, the hospital will contact the first wife. Mega said that this has indeed happened a lot in the community. The first wife and a widow will be sought and needed when the ex-husband is in troubled times. The annoyance expressed by Mega is an expression that represents the widows that have been happening all this time. It can be understood that widows are portrayed as weak people.

Mega Syalshabillah also compares the films shown on FTV and the real world. Mega revealed that FTV films always show weak female characters (the role of the wife), which tends to have implications for the opportunity to become a widow, whereas, in the real world, not all women have the potential to become widows are weak.

Furthermore, in the last part, Mega Syalshabillah also describes the demands of a man who requires his wife to look beautiful but is not given money to buy make-up for his wife. This potential certainly adds to the chaos in the household because judging someone only from a beautiful face, not from the heart. An incident like this is a picture that Mega Syalshabillah is trying to explain to everyone that this will undoubtedly have the potential to lead to disharmony in the household, which can lead to divorce.

Data 2 Dramatic widow life

<https://www.youtube.com/watch?v=Xqe3F98cvkA>

Indonesia:

Gua pisah sama suami gua waktu umur anak gua umur 22 hari jadi waktu itu suami gua jam 2 malam belum pulang, gua telpon ngga aktif. Gua tungguin berjam-jam dia ngga pulang-pulang, gua nekat gua pergi ke rumah orang tua gua..... Akhirnya gua sampai rumah orang tua gua, siangnya suami gua telpon, halo bund lo dimana? Koper ngga bilang-bilang, ngga usah tanya gua, tanya aja diri lo sendiri gua ngga ada waktu, tunggu-tunggu gua masih mau ngomong, sepatu futsal gua lu taroh mana. Ya Allah dia nyariin sepatu gua ngga dicariin. (1:03-2:23)

Tapi tuh gua bingung akhir-akhir ini dia genit lagi ke gua dia DM in gua di instagram. Gua gimana yaa? Gua ladenin lah, biar istrinya tau biar pisah lagi yakan. Syukurin lu jadi duda dua kali. (3:09-3:27)

Gua tanyain kenapa sih kabar lu kurang baik? Iya nih gua lagi ribut ama istri gua. Ya allah dia malah curhat, dia curhat ke gua tentang istrinya (istri kedua). Dia ngga tau apa perasaan gua. (4:31-4:46)

English:

I divorce from my husband when my son was 22 days old, so at that time my husband didn't come home at 2 am, I called his cell phone he was not active. I waited for hours he didn't come home, I was desperate to go to my parents' house..... Finally I arrived at my parents' house, in the afternoon my husband called, hello where are you? why you go not tell me, you don't have to ask me, just ask yourself, I don't have time, wait, I'm still talking, where do you put my futsal shoes? Oh God, he looked for his shoes, why isn't he looking for me. (1:03-2:23)

But I'm confused lately, he's been flirting with me again, he DMs me on Instagram. How are you? I'm reply, so that his wife knows, to divorce again.... So, You're a widower twice. (3:09-3:27)

I'm asking why are you not doing well? Yes, I'm still arguing with my wife. Oh God he even confide, he confide in the cave about his wife (second wife). He doesn't know how I feel. (4:31-4:46)

The second source comes from a YouTube show with the title “TJAKEP! Karena Janda Semakin di Depan! - Mega | SUCA 4 Top 40,” or in English “TJAKEP! Because Widows Are Getting Ahead! - Mega | SUCA 4 Top 40.” In this show, the comic depicts the life of a widow, which is full of drama, just like in movies on television. She explained that some men are full of varying emotional levels resulting in mixed feelings. This she describes in the behaviour of some men who sometimes leave their wives and newly born children to leave for no apparent reason. This, of course, creates a deep sense of irritation and disappointment for the wife if she experiences such a thing.

Mega Syalshabillah also described a widowed woman whose status is as the first wife; when her ex-husband has remarried, the potential level of being tempted again is relatively high. The fate of the widow described in the comic is certainly a personal story shared by most of the other widows. This gives rise to the perception that widows are only a place of escape and temporary shelter when there are serious problems. This perception is currently developing in society and creates stories that have negative implications.

Data 3 Challenging widow life

<https://www.youtube.com/watch?v=3WBSq4dSfP0>

Indonesia:

Jadi janda tuh nggak enak sering disalahin sama orang. Kalau ada janda nih dideketin sama cowok, janda nih ngga tau kalo cowok ini udah punya istri. Tapi kalo istrinya tau pasti yang disalahin jandanya. (2:06-2:19)

Maksud gua kenapa sih yang disalahin janda gitu. Padahal janda itu bukan keinginan kita, bukan cita-cita kita. (2:36-2:42)

Apalagi jaman sekarang banyak orang bilang janda itu perebut suami orang (2:55-3:00)

Jadi janda itu susah, apalagi udah punya anak satu, gua harus jadi ibu sekaligus bapak di waktu yang bersamaan (3:22-3:28)

Dan karna gua cewek kalau gua ngojek tuh banyak penumpang cowok yang duduknya nempel-nempel (4:34-4:40)

English:

Being a widow is not easy because often blamed. If a widow is approached by a guy, and this widow doesn't know that this guy already has a wife. But if his wife knows, surely the widow is blame. (2:06-2:19)

I mean, why is the widow always to blame? Even though the widow is not our desire, not our ideal. (2:36-2:42)

Especially nowadays, many people say that widows take people's husbands. (2:55-3:00)

Being a widow is difficult, especially since I already have one child, I have to be both a mother and a father at the same time. (3:22-3:28)

And because I'm a girl, when I worked as a taxi bike, there are a lot of male passengers who sit like to stick. (4:34-4:40)

The next source of channel comes from YouTube with the title “Ketakutan Mega Jika Nikah Sama Pak Jarwo - Mega | SUCA 4 Top 24,” or in English “Mega's Fear of Marrying with Mr. Jarwo - Mega | SUCA 4 Top 24.” This show conveys that life as a widow is full of tough challenges. Mega Syalshabillah illustrates that widows are always blamed for stealing other people's husbands, even though this is not necessarily true. As a widow, this perception always arises from the mouth of the community because of the negative perception that has already developed in society, even though being a widow is not someone's ideals and hopes but fate. Negative perceptions about widows that are currently growing in the community certainly result in hurt feelings, and these feelings can lead a person to severe depression.

Mega Syalshabillah illustrates that being a widow means that the burden of being a single parent is very challenging; this is because the duties and responsibilities of being a parent must be adequately fulfilled. However, the status as a widow while working is also full of great temptations, such as being teased by a masher man; it is not surprising that a widow gets unfavourable treatment. This treatment is undoubtedly a concern that has been experienced by widows who are struggling to provide for their families. This is what Mega Syalshabillah is trying to describe in her material.

Data 4 Widows always get negative perception from society

<https://www.youtube.com/watch?v=hOBAEz1qYE4>

Indonesia:

Tetangga gua nih aneh-aneh aja, apa aja diomongin, gua pulang malam aja diomongin. Si Mega pulang malam mulu pantesan jadi janda. Lah, emang kalo orang pulang pasti jadi janda, hansip tiap hari pulang malem tapi ngga jadi janda. (3:44-4:00)

English:

My neighbors are just weird, whatever the situation, it's bound to be a topic of conversation, even, I came home at night too. Mega comes home late at night, deserves to be a widow. Well, if people go home, they must be widows? The security guard comes home at night only doesn't become a widow. (3:44-4:00)

As previously explained, being a widow is not a person's dream. However, being a widow always has a negative perception. This is illustrated by Mega Syalshabillah, that whatever we do, whether it's work, behaviour, and other activities, is always associated with status due to being a widow, even though it has absolutely nothing to do with it. This perception causes widows to be depressed and confused about what to do.

According Verderber (1978), the perception of widows that develops in society has been described through the theory of perception. Verderber (1978) say, Perception is defined as the process of interpreting sensory information. From this understanding, the perception of widows brought by Mega Syalshabillah is an interpretation of meaning built and analyzed by him.

Perception generally occurs due to two factors, namely internal factors and external factors. Internal factors come from within the individual, such as attitudes, habits, and will. At the same time, external factors come from outside the individual, including the stimulus itself, both social and physical.

Functional and structural factors influence individual perception. Functional factors are personal factors. For example, individual needs, age, experience, gender and others are subjective. Meanwhile, structural factors are outside the individual, such as the environment, culture and social norms that significantly influence a person's perception of something.

Perceptions of widows that develop in society are more damaging, as described previously, and this is due to the mindset of the people who have generalized the behaviour of widows to negative things. This perception is certainly very detrimental to people who have widow status.

What has been described by Mega Syalshabillah in the material she delivered in stand up comedy became an event where he was able to represent widows to share their experiences as someone who has

that status. The successful comic brought material about widows, which received various praises and positive comments from the public who watched and had a sense of empathy.

The stand-up comedy style performed by Mega is always themed about a widow. This can also be interpreted as a means of personal branding that Mega Syalshabilla is trying to build to be different from other stand up comedy comedians. According to McNally (2004), three essential things become characteristics and must be considered in designing a strong personal brand, namely:

1. Has a characteristic (Authenticity). A solid personal brand describes something particular that reflects the ideas and values that distinguish him from others. This distinctiveness can be presented in unique qualities, physical appearance, or expertise.
2. Relevant. It is a personal brand related to the person's character who explains something that is considered essential or needed by the community. If there is no relevance (attachment), strengthening the public's mind won't be easy.
3. Consistent. That is an effort to run a personal brand continuously (consistently) so that other people can identify the personal brand quickly and clearly.

These three things are the hallmarks of Mega Syalshabillah in delivering stand up comedy about widows. In the public's mind, a stand-up comedian who brings the theme of widows as her characteristic is sure to lead to Mega Syalshabillah because the personal branding she has built is perfect. Mega Shalshabillah in every appearance tries to answer various public perceptions about widows, the story that she brings is able to provide new understanding for the community so that it is not easy to have a negative view of widow status. Furthermore, to build a strong personal branding, Mega Shalshabillah is always consistent with every material she brings, namely about widows.

IV CONCLUSION

The negative perception of a widow is familiar to the public, a widow is a status that a woman certainly does not want. This negative perception makes a widow a challenge and a burden in itself. Through this, the Mega Syalshabillah comic tries to answer various public perceptions about widows through stand-up comedy.

The perception that arises leads to bullying, such as saying that widows are weak, widows are usurpers for people's husbands, and even if something fails, everything that is done will be associated with being a widow. This negative perception that Mega Syalshabillah is trying to portray in her stand up comedy material is to open the inner eyes of the broader community so that they realize the burden of being a widow is not easy and avoid/minimize all negative actions both in words and actions so as not to hurt a widow's feelings.

The context of the widow's perception that Mega Syalshabillah is trying to portray can attract the attention of all circles, considering that the personal brand she has built is what makes her known, and the material presented can bridge the feelings of a widow in social life.

REFERENCES

- Boles, J. (2010). *Life upon wicked stage: A sociologist's look at people in show business*. iUniverse.
- Fadeli, M. (2014). Personal Branding Pada Industri Citra. *J-IKA / Jurnal Ilmu Komunikasi*, 3
- Fadhil, M. (2017). *Sharing-mu, Personal Branding-mu: Menampilkan Image Diri dan Karakter di Media Sosial*. Jakarta: VisiMedia.
- Hariatiningsih, L. R. (2018). Persepsi Mahasiswa Bsi Kaliabang Pada Tayangan Drama Komedi Dunia Terbalik Episode 151 Di RCTI. *Cakrawala-Jurnal Humaniora*, 18(2), 205-212.
- Mahfud, M. D. (1997). *Kritik Sosial dalam Wacana Pembangunan*. Yogyakarta: UII Press.
- McNally, D., Speak, K. D. (2004). *Be your own brand = resep jitu meraih personal brand yang unggul*. Jakarta: Gramedia Pustaka Utama.
- Mulyana, Dedi. (2001). *Ilmu Komunikasi Suatu Pengantar*. Bandung: PT Remaja Rosdakarya
- Munir, A. (2009). *Kebangkitan kaum janda: akar teologis-spiritual kaum papa*. Pustaka Pelajar.
- Krissandi, A. D. S., & Setiawan, K. A. C. (2018). Kritik Sosial Stand Up Comedy Indonesia dalam Tinjauan Pragmatik. *Pena: Jurnal Pendidikan Bahasa dan Sastra*, 7(2), 46-59.
- Kue, M. F., & Sahertian, C. (2019). Model Elaboration Likelihood Dalam Pembentukan Personal Branding Pita's Life Di Youtube Channel. *Jurnal Nomosleca*, 5(1).
- Pragiwaksono, P. P., Henny, I. (2012). *Merdeka dalam bercanda*. Bentang.
- Purba, F. H., Naibaho, P., & Rajagukguk, W. (2018). Persepsi Masyarakat terhadap Keberhasilan Lapangan Benteng sebagai Ruang Terbuka Publik. *Alur*, 1(2), 1-10.

- Rahmi, E., Tressyalina, T. (2020). Implikatur dalam Lawakan Komika Abdur pada Acara Stand Up Comedy. *Lensa: Kajian Kebahasaan, Kesusastraan, dan Budaya*, 10(1), 83-93.
- Saputra, A. F. (2017). Proses Produksi Pesan Humor Stand Up Comedy (Studi Kasus Proses Produksi Pesan Humor oleh Anggota Stand Up Comedy Solo).
- Sarwono. (1983). *Teori-Teori Psikologi Sosial*. Jakarta: CV. Rajawali
- Septiani, V. N., Adnan, I. Z., & Mujiyanto, H. (2017). Konstruksi Sosial Identitas Janda Muda. *Sumber*, 3(579), 2-927.
- Slameto. (2010). *Belajar & Faktor-faktor yang Mempengaruhinya*. Jakarta: Rineka Cipta.
- Syahputra, A., Putra, H. R. (2020). Persepsi Masyarakat Terhadap Kegiatan Kuliah Pengabdian Masyarakat (KPM). *At-Tanzir: Jurnal Prodi Komunikasi Dan Penyiaran Islam*, 11(1), 1-20.
- Verderber, Rudolph F. (1978). *Communicate*. Belmont. California: Wadsworth
- Wulandari, Y., Suyatmi, T., Fujiastuti, A. (2017). Persepsi Siswa Sekolah Menengah Atas (SMA) Di Kota Yogyakarta Terhadap Kesusasteraan Indonesia Modern. *Literasi: Jurnal Bahasa Dan Sastra Indonesia Serta Pembelajarannya*, 1(2), 9-16.

