

**UNPACKING RACIAL STEREOTYPE HUMOR IN THE
STAND-UP COMEDY OF JIMMY O YANG**

THESIS

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THESIS

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2025

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I state that the thesis entitled **“Unpacking Racial Stereotype Humor in the Stand-Up Comedy of Jimmy O. Yang”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 19 December 2025

The researcher



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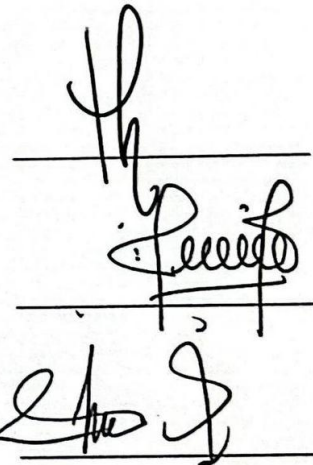
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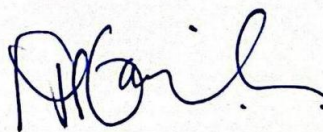
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MOTTO

“But coming up against a wall means we have the opportunity to try climbing it.”

— Haikyu

THESIS DEDICATION

This thesis is sincerely dedicated to:

My dearest supporters, *Papa* Aziz Fauzan and *Bunda* Masruroh Tri Handayani,
for all the endless love and prayers they showered upon me until I reached the
point where I managed to complete this thesis.

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Aulia Nailufar Firdausi Aziz

ABSTRACT

Aziz, Aulia Nailufar Firdausi (2025) Unpacking Racial Stereotype in the Stand-Up Comedy of Jimmy O. Yang. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Advisor Dr. Lina Hanifiyah, M.Pd.

Keywords: *Racial Stereotype, Critical Humor, Stand-Up Comedy*

This study examines racial stereotypes and representations of Asians in America in a stand-up comedy show starring Jimmy O. Yang entitled “Guess How Much?”. This comedian is famous for presenting material about Asian American stereotypes in many of his performances. His background as an Asian immigrant to America makes him relevant in presenting this theme because he has real-life experience. This study aims to reveal how Jimmy O. Yang uses his comedy as a tool for social criticism using a combination of Lippmann's (1922) theory of Stereotypes, Hall's (1997) theory of Representation, and Monro's (1963) theory of Humor. This study uses a qualitative content analysis approach and uses transcripts from the show as a reference. The researcher found a total of 28 data points from the performance transcripts, with 24 details of superiority humor and 16 details of incongruity humor. Superiority humor is reflected in the audience's feeling of superiority that arises from the punchline delivered by the comedian. Meanwhile, incongruity humor is the discrepancy between what the comedian says and the audience's expectations or reality. This study concluded that with superiority and incongruity humor, Jimmy O. Yang uses racial stereotype topics in his comedy as a tool for critical humor. These findings are expected to contribute in enriching studies in the field of cultural studies, especially in the context of racial stereotype humor.

ملخص البحث

عزيز، أوليا نايولوفار فردوسي (2025). تفكيك الصورة النمطية العرقية في الكوميديا الارتجالية لجيمي أو يانغ. أطروحة بكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج. المشرف: د. لينا حنيفة، الماجستير.

الكلمات المفتاحية: الصورة النمطية العرقية، الفكاهة النقدية، الكوميديا الارتجالية.

تستكشف هذه الدراسة الصور النمطية العرقية وتمثيل الآسيويين في أمريكا في عرض كوميدي ارتجالي من أداء جيمي أويانج بعنوان "Guess How Much?". يشتهر هذا الكوميديان بتقديم مواد فكاهية حول الصور النمطية للآسيويين الأمريكيين في العديد من عروضه. ويجعله خلفيته كمهاجر آسيوي إلى الولايات المتحدة مناسباً لهذا الموضوع، إذ يستند في أدائه إلى خبرات حقيقية عاشها. تهدف هذه الدراسة إلى الكشف عن الكيفية التي يستخدم بها جيمي أويانج فنه الكوميدي كأداة لنقد اجتماعي، وذلك من خلال الجمع بين نظرية الصور النمطية عند ليبمان (1922)، ونظرية التمثيل عند هول (1997)، ونظرية الفكاهة عند مونرو (1963). اعتمدت الدراسة منهج التحليل النوعي للمحتوى، واستُخدمت نصوص (ترانسكربتات) العرض كمصدر رئيسي للبيانات. وقد خلُصت الباحثة إلى العثور على 28 وحدة بيانات في النصوص المحللة، تضمنت 24 حالة من فكاهة التفوق و 16 حالة من فكاهة التنافر. تتمثل فكاهة التفوق في شعور الجمهور بالتفوق الناتج عن العبارات المفاجئة التي يقدمها الكوميدي، في حين تعتمد فكاهة التنافر على التباين أو التناقض بين ما يُعلن من قبل الكوميدي وبين توقّعات الجمهور أو الواقع الموضوعي. توصلت الدراسة إلى أن جيمي أو. يانغ، من خلال استخدامه لفكاهتي التفوق والتنافر، يتمكن من تحويل الموضوعات المتعلقة بالصور النمطية العرقية إلى وسيلة فعالة للفكاهة النقدية. ويُتوقع أن تسهم هذه النتائج في إثراء الدراسات الثقافية، خاصة في السياق المرتبط بالصور النمطية العرقية في الخطاب الفكاهي.

ABSTRAK

Aziz, Aulia Nailufar Firdausi (2025) Membedah Stereotip Rasial pada Komedi Tunggal Jimmy O. Yang. Skripsi. Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Pembimbing Dr. Lina Hanifiyah, M.Pd.

Keywords: *Stereotip Rasial, Humor Kritis, Komedi Tunggal*

Studi ini meneliti tentang rasial stereotip dan representasi Asia di Amerika pada sebuah pertunjukan komedi tunggal yang dibintangi oleh Jimmy O. Yang dengan judul “Guess How Much?”. Komedian ini terkenal kerap membawakan materi tentang stereotip Asia Amerika pada setiap penampilannya. Latar belakangnya sebagai orang Asia yang bermigrasi ke Amerika membuatnya relevan dalam membawakan tema tersebut karena memiliki pengalaman nyata. Penelitian ini bertujuan untuk mengungkap bagaimana Jimmy O. Yang menggunakan komedinya sebagai alat kritik sosial menggunakan perpaduan teori Stereotype dari Lippmann (1922), Representasi dari Hall (1997), dan Humor dari Monro (1963). Penelitian ini menggunakan pendekatan kualitatif konten analisis dan menggunakan transkrip dari pertunjukan tersebut sebagai acuan. Peneliti menemukan total 28 data dari transkrip pertunjukan tersebut dengan detail 24 bentuk humor superioritas dan 16 humor inkongruitas. Humor superioritas tercermin pada perasaan unggul penonton yang muncul akibat punchline yang disampaikan oleh komedian. Sedangkan inkongruitas merupakan adanya ketidaksesuaian antara apa yang diucapkan komedian dengan pengharapan penonton atau realita. Penelitian ini mencapai kesimpulan bahwa dengan humor superioritas dan inkongruitas, Jimmy O. Yang menggunakan topik stereotip rasial pada komedinya sebagai sarana humor kritis. Temuan ini diharapkan dapat memberi kontribusi dalam memperkaya kajian di bidang studi budaya, terutama dalam konteks humor stereotip rasial.

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CHAPTER I

INTRODUCTION

This chapter consists of background of the study, research question, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Racism is a social issue that has never escaped the attention of people in various parts of the world. Flournoy (2021) said that the topic of racism has been going on for a long time and still occurs a lot today, and has even continued to increase in 2020. Although there have been many anti-racism movements such as Stop Asian Hate and Black Lives Matter, the true sense of superiority towards other groups is still ingrained, making it difficult to be completely eliminated. According to Lentin (2021), racism grows from the thoughts, words, beliefs, and actions of individuals that can extend to institutions. Institutions can make policies or practices that are initially based on racism so that their policies contain integrated injustice. Racism in institutional structures or systemic racism like this is what makes elements of racism persist in society in addition to racism by individuals.

Racial discrimination is mainly caused by stereotypes and negative assumptions based on some aspects of individuals that involve physical, interpersonal, and verbal attacks (Grasser & Jovanovic, 2022). Just like racism, stereotypes are not easy to eliminate. Stereotypes are generalized views or opinions of other individuals or groups that are usually skewed. Stereotyping is the activity of generalizing a group without considering the differences between

individuals within it. In the use of stereotypes, the object of the stereotype is usually not viewed in a unique way, but the opposite, such as the portrayal of certain groups as inferior or weak. This can be the cause of systematic discrimination, such as exclusion in education, employment, or public services (Flournoy, 2021). If this mindset persists, it is tantamount to supporting race-based social hierarchies. Ultimately, misunderstandings and misperceptions will be created due to stereotypes. It will also strengthen the stigma of injustice in society.

Racial stereotypes can be combated using integrated efforts involving education, media, policy and community participation. Education plays an important role by sharing the values of diversity and teaching a critical understanding of the impact of stereotypes on social relations (Omojemite, 2024). The media can also participate by presenting more realistic representations of race and ethnicity. Media can be entertainment so that the delivery of information can be more engaging. One example is stand-up comedy. Stand-up comedy is an entertainment and at the same time also a tool of criticizing current issues with unique and intelligent delivery. In fact, stand-up comedy does not only pursue humor, but also implicit messages of criticism (Setyaningsih, 2013).

Stand-up comedy, as a form of entertainment that often addresses social, ethnic, bureaucratic, and other issues, provides a space for comedians to share their creativity in criticizing these issues (Webber, 2022). Jimmy O. Yang, a brilliant comedian known for his humorous approach to racial stereotypes, uses

comedy as a means to convey deeper messages about race, identity, and social perceptions. The racial stereotype humor often used in his performances not only serves to elicit laughter, but also exposes the complexity of social relations related to race (Windisch & Simi, 2023). In this context, humor that highlights racial stereotypes can present a tension between what is considered funny and what actually reflects a deeper social view of a particular group.

Jimmy O. Yang, an Asian-American comedian, has attracted international attention with his unique approach to comedy. His standup specials, such as “Guess How Much?” available on Amazon Prime Video, have been aired since May 2, 2023, viewed millions of times on the platform as well as through viral clips on social media. In his shows, Yang often addresses racial stereotypes. He adds an element of reflection to encourage audiences to reflect on cultural representations and racial identities. Yang mostly uses his personal and his relatives’ experiences as material for his comedies, such as their backgrounds and culture, from unique to discrimination experiences for being of a certain ethnicity in the United States of America. As an actor, writer, and producer, Yang also utilizes this platform to discuss his immigrant experience in the US, which is chronicled in his book *How to American*. All of this shows his great influence in raising important issues through humor.

This special show “Guess How Much?” is particularly chosen as a research object because most of the topics from this stand-up comedy deal with racial stereotype issues which are specifically related to Asian representation. Jimmy O. Yang consistently uses this material to highlight and criticize various

stereotypes attached to Asian and American communities in the context of popular culture. Thus, this show is an ideal object to examine how humor is used as an effective tool for criticism to dismantle harmful narratives.

Since racial issues have become a global problem, the topic of racism has been raised by many researchers to explore more information about stereotypes and discrimination, the causes, the impact on individuals and groups, social equality strategies, and so on. Many researchers have examined comedy as a tool for social criticism (Aruna, 2024; Karim, 2023; Kehinde, 2025; Lambek, 2022; and Maqsood, 2021). These previous studies share a similar discussion on how comedy and satire are not only used as entertainment, but also have a transformative nature and value as tools for social criticism. In their research, Aruna (2024), Kehinde (2025), and Maqsood (2021) agree that humor can be framed and utilized as a form of resistance to overturn stereotypes, racism, patriarchy, and capitalism. Additionally, comedy can also be an educational tool that encourages social reflection by using satire to mock, but all of that depends on how the audience receives it. Lambek (2022) introduced the term dissonant reception to describe the discomfort felt by the audience when receiving satire, so that these feelings could trigger reflection and critical assessment of social issues. Karim (2023) added that comedy is effective in raising social awareness by paying attention to its objectives, identity, representation, and intersectional perspectives in order to fulfill its purpose while the comedy remains entertaining. Although these studies discuss the function of humor as a tool for social criticism

and are relevant to this study, they do not specifically use stand-up comedy as the object of study.

Other studies have examined how minority groups are represented in humor (Cornall, 2023; Godefroit-Winkel, 2022; and Little, 2023). In their studies, Cornall (2023) and Godefroit-Winkel (2023) specifically discuss the representation of Asian Americans in TV shows and films. They mention that Asian actors tend to have stereotypical Asian identities, non-standard stereotypes as signifiers of racial otherness, or more popularly known as “mock Asian”, rather than highlighting the authenticity found in real life. Little (2023) in her research also reveals how the media's representation of stereotypes can influence public perception. In this study, the representation of minorities is relevant because this is the target of humor that plays a role as a tool for social criticism. However, the representation of minorities used by these studies only focuses on the media and does not specifically use stand-up comedy.

Further researchers have conducted studies that focus on linguistics, particularly the discourse analysis of humor (Keawsuwan & Ma, 2025; Shaukat et al., 2025; and Tennis, 2025). Their research focuses on breaking down the language structures used by humorists, mostly using theory of humor; Superiority, Incongruity, and Relief. In delivering their humor, comedians must be good at playing with language in order to construct the setup and punchline appropriately to achieve their intended goal, whether it is to sound funny or offensive. Most comedians use false analogies to create incongruity. From these jokes, the audience realizes that behind the absurdity lies a hidden truth. With

this, previous researchers argued that humor is a linguistic phenomenon that involves language form, communication strategies, and meaning interpretation. However, the object of these studies is general humor and it is not strong enough to be called critical humor.

In the end, this research has some differences from the previous studies. The current researcher attempts to adapt the previous research by combining those three concepts into how a comedian uses comedy as a tool to criticize minority representations by applying a different theoretical approach. This research, which focuses on racial stereotype humor, uses theory of humor to analyze the use of racial stereotype humor in Jimmy O. Yang's stand-up comedy. Taking these three points into consideration, the researcher has decided to use Stereotype Theory (Lippmann, 1922) to comb through the data from the data source, followed by Representation Theory (Hall, 1997) and Humor Theory (Monro, 1963) for further analysis. Although the focus of this research has been studied quite a lot before, not many previous researchers have combined these concepts. In addition, some researchers that have used Jimmy O. Yang's performance as their object, only took clips which are uploaded on social media. Meanwhile, the current researcher uses the whole duration of Jimmy O. Yang's special show for a more focused and in-depth analysis. So, this is what makes this research different from the previous studies.

B. Research Question

Based on what is stated in the research background, the main goal of this research is to answer the following question:

1. How does Jimmy O. Yang use racial stereotype humor as a tool of social critique?

C. Significances of the Study

This research is expected to broaden understanding and increase awareness about racial stereotype humor, specifically in what Jimmy O. Yang presents in his stand-up comedy. The research findings are expected to broaden perspective on ethnic diversity and their respective uniqueness, encouraging a more mindful approach to social interactions and fostering a greater awareness of the complexities of racial issues. Through this analysis, the study will contribute to ongoing conversations about the role of comedy in challenging societal norms and the potential impact of humor on social consciousness.

D. Scope and Limitation

The scope of this study is under discourse analysis by focusing on analyzing the racial stereotypes humor performed by Jimmy O. Yang based on the context and language mechanism. Researcher decided to take Jimmy O. Yang's special performance called "Guess How Much?" that is available on Amazon Prime Video. This performance is 54 minutes long and talks quite a lot about racial stereotype. In order to maintain the scope of the research, this study is limited to his stand-up materials that only discuss racial stereotype which have been selected in accordance with the principles of Stereotype theory by Lippmann (1922). In addition, the researcher used Monro's (1963) theory of humor, which has superiority, incongruity, and relief. However, the researcher limited this analysis to superiority and incongruity without further use of relief.

This is because relief focuses on the psychological function of the audience after humor, while the main focus of this study is to examine humor as a tool for social criticism. This research restriction was necessary to ensure a more in-depth quality of analysis and focus on more specific phenomena, so as to produce a clearer understanding of the way racial stereotypes are presented in humor.

E. Definition of the Key Terms

The following are several key terms used in this study and their brief explanations are provided to clarify the readers.

1. Stand-up comedy: A monologue performed by a comedian that usually raises concerns, social criticism or personal opinions on an issue and is wrapped in humor.
2. Stereotype: A conception about the traits of a certain group based on subjective assumptions and prejudices that tend to be inaccurate.
3. Humor stereotype: A form of humor that is based on common assumptions about a particular racial, gender, religious or professional group.
4. Bait: A lead-in or the beginning of a comedy setup that makes the audience anticipate and expect a certain outcome.
5. Twist: A change of direction in comedy by hitting the audience's interpretation with a misdirection that the audience did not expect.
6. Punchline: A point where the tension built up in the setup ends and the laughter is supposed to kick in.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses several theories associated with the theoretical approach, including stereotype humor, critical humor, and conversational implicature.

A. Racial Stereotype

The term stereotype was first popularized by Walter Lippmann in 1922 through his book “Public Opinion”. To put it simply, stereotypes are the pictures in our heads, but their true meaning goes beyond that. Stereotypes are thoughts and perceptions that influence and shape our mindset towards an entity and are believed to be authentic messages, but are actually pseudo-realities or false realities (Lippmann, 1922).

Racial stereotype is basically a concept where generalized views and thoughts towards a particular ethnic group that are often mere assumptions. Stereotypes often occur because of generalizations that are usually inaccurate and exaggerated. Blum (2004) argues that these generalizations arise based on what has previously happened or done by certain individuals or ethnic groups to the exclusion of individual differences within them. Once it has taken hold in their mind, it shapes the way the stereotyped group is viewed. Some research locates the source of stereotype and prejudice in individual pathology-scapegoating, displacement, resentment, defensive rigidity, and so on. In many cases, racial stereotypes point to certain physical characteristics, traits,

behaviors, and abilities that tend to be typical of a certain ethnic group, even though there is no valid basis for such claims. The impact of stereotyping is to create prejudice and discrimination against the group. This leads to the idea of differentiating between groups in unfair and groundless ways, even in the realm of power and social status in the community.

Racial stereotypes often happen and can be found in daily lives, such as in media, politics, education, workplace, and even in daily conversation. For example, in politics, a racial stereotype that is widely spread in society is the statement that Eastern Indonesian tend to be temperamental and rude which can lead public perception to their capability in running their job as incumbents. In education, it is widely known that Chinese people are particularly good at mathematics. In work life, the assumption that people of a certain race are known as incompetent and lazy, which affects their promotion and salaries. Another example, media displays a comedy show that uses racial stereotype as its bait, just like a White comedian named Cristina Mariani (2025) who told a story of a Black man who appeared when she was walking alone at night, she instinctively grabbed her purse even though she knew he was not for sale. The audience laughed at the twist that referred to the slave trade which took place hundreds of years ago. The second twist appeared when Mariani added that in the end, he stole her purse which is referred to the stereotype of Black people are criminals. Although at first it may seem like a regular joke, it actually perpetuates the superiority of the White over the Black race by bringing up the history of slavery

far in the past as well as generalizing stereotypes that may not necessarily be true.

Lippmann (1922) defines the characteristics of stereotypes as overly generalized judgments based on race, gender, profession, and ethnicity without considering individual differences, simplifying reality and ignoring the complex reality, not fully describing the truth, and tending to be resistant to facts.

Not only categorization and labeling, stereotypes are also considered from the speaker's perspective as a determining factor of discursive meaning. This is crucial because a stereotype uttered by a dominant group can function as oppression, while the same stereotype when uttered by a comedian from a minority group can be transformed into a form of rebuttal of the label on their identity or rebellion against the hegemonic narrative. Thus, stereotypes can be objectively distinguished between expressions that merely reinforce racial bias and expressions that function as tools of social criticism.

Racial stereotypes not only create how a particular group is perceived, but also affect how individuals or groups are accepted and treated in everyday life (Day, 2021). These stereotypes further differentiate people based on their group and can increase the gap between one group and another. This certainly worsens the existing inequality with misperceptions of the identity and value of a particular racial group.

It is important to understand and analyze racial stereotype humor because it is a double-edged blade that can either oppose or support public perceptions of racial differences and identities. However, although these stereotypes are

often considered a negative aspect of humor, some studies agree that humor can also be used to spread prejudice in a more positive way (Rosenthal et al., 2015). In cases like this, Jimmy O. Yang has the power to challenge public opinions with his comedic skills. With the correct presentation, the audience will rethink how prejudice shapes stereotypes that categorize people and how these effects work in real life.

B. Representation

Representation is a mirror of reality. Representation is a form of idea or identity that is created to represent a meaning. In other words, it is the process of presenting something and conveying its meaning through language, symbols, and media. There are two main components of representation, ideas and forms. The two are interrelated; ideas contain concepts, identities, thoughts, feelings, perceptions, and social relations, while the forms are language, objects, signs, sounds, and images. Form is the way ideas are presented to others so that they can be understood properly, and can be misleading when ideas are not conveyed well. (Putri, 2024)

Stuart Hall first introduced the concept of representation in his book “Cultural Representations and Signifying Practices” (1997). According to Hall, representation is the production of meaning in the mind through language. It is the relationship between concepts and language that describe the ideas or identities of a person or object. In simple terms, it can be described as how signs and messages work. Representation theory involves understanding how meaning is formed and conveyed through various media and practices of communication.

It is a process of representation in which creators select, edit, and package certain meanings into symbols. Recipients then interpret these symbols based on the social context, experiences, and culture they hold (Radja & Sunjaya, 2024).

Example:

“When Asians get an A on a test, they receive a nod. If they get a B, they get a sandal, or sometimes a belt.”

This humor reflects the social reality of Asian families regarding academic grades. An “A” represents a standard of success, while a “B” represents failure. “Nod” refers to the stereotype of Asian parents who are lack of praise and affection, while “a sandal” and “a belt” represent the culture of disciplining children with physical punishment. From these signifiers, it appears that Asians are academically excellent, but this is due to family pressure and strict parenting.

Hall (1997) states that the main characteristics of representation are reflective, intentional, and constructionist. Reflective means thinking critically and evaluating in depth. In this context, reflective refers to the trait of mirroring the reality of the idea which will be represented. Reflective means containing all identities, concepts, feelings, and uniqueness. Intentional means having a specific purpose, goal, and message behind a statement or action. Constructionist means being neatly and elegantly structured so that the message can be conveyed clearly.

C. Theories of Humor

Humor is a communication style that elicits laughter or amusement from audiences by utilizing aspects of surprise, irony, or incongruity (Nijholt, 2020). Humor is a social phenomenon that can be found in many different contexts, from comedy and satire to casual conversation. In addition to provide entertainment, humor can be used to express societal criticism, improve connections between people, or even ease tension in specific circumstances (Duan, 2021). In many cases, humor is influenced by the cultural, social, and individual contexts involved, and can have different impacts depending on the audience receiving the humor message.

Humor in the context of comedy often relies on certain techniques, such as surprise, exaggeration, wordplay, or a mismatch between expectations and reality (Nijholt, 2020). In stand-up comedy, humor is usually packaged in the form of monologues that aim to create direct interaction with the audience. Comedians often use humor to highlight social tensions, cultural conflicts, or issues that are considered taboo, in a lighthearted yet thought-provoking way. While this humor can be considered entertaining, it can also worsen and challenge the existing social views about certain racial groups (Morreall, 2020). In this sense, humor serves as a bridge that connects social critique and entertainment, in a way that allows audiences to re-evaluate their assumptions and social norms towards the race or identity depicted in the joke (Argyle, 2020).

While humor is often associated with light entertainment, many comedians use humor to communicate deeper messages. This is especially true

for comedians who address sensitive themes, such as racial stereotypes, discrimination, or inequality. Through humor, they not only invite laughter, but also open up space for reflection on larger social structures, and invite audiences to reassess their views on these issues (Perez, 2020). Jimmy O. Yang, for example, by using racial stereotypes in his humor, not only entertains the audience but also provides an opportunity to criticize and discuss racial issues that are still relevant in society or called critical humor.

Critical humor is a form of humor that serves to criticize or satirize certain social, political, or cultural issues. It focuses on how humor is used to reveal injustice, convey critical messages, or even expose the norms accepted by society (Day, 2021). Humor in this context serves not only for entertainment, but also as a tool to raise social awareness and encourage change. In the context of racism, especially racism against Asians in Yang's case, this type of humor can be used to critique stereotypes, prejudice, and discrimination that occur in society (Tsami & Skoura, 2021).

To create a successful critical comedy, it requires in-depth analysis and understanding of how the audience will respond. Stereotypes do not always necessarily need to be broken to make the audience reconsider their perceptions. Sometimes, comedians seem to reinforce stereotypes with subtle sarcasm (Argyle, 2020). In the end, it will make the audience reflect on themselves. David Hector Monro, an influential philosopher, has developed the theories of earlier founders such as Thomas Hobbes' Superiority theory (1651), Immanuel Kant's Incongruity theory (1790), and Sigmund Freud's Relief theory (1905). Monro

developed these theories to make them more relevant to today's issues in an ever-evolving world. These three theories are now collectively known as Theories of Humor. However, in order to remain relevant to the main focus of this study, the Relief Theory is not included because the focus of this theory is the release of internal tension and individual psychological functions. Meanwhile, the main focus of this study is to analyze the linguistic aspects of critical humor in Jimmy O. Yang's comedy, not the effects on the audiences.

1. Superiority Humor

As the name implies, this type of humor is intended to make people feel superior, and in many cases, the audiences are the target. Comedians will act as if they agree with a certain stereotype and make jokes that demean certain groups, thereby inviting a sense of victory for those who feel superior. This can be happened to both majority and minority group. When the minority makes jokes to feel superior over the majority, it is called punching up because they demean the majority group. Otherwise, the opposite way is called punching down or kicking down because the laughter from the jokes are directed to harass minority group. The main focus of Superiority Humor is disparagement. According to Monro, laughter over such humor is almost no different from self-flattery because people know when they don't fit in with certain situations of others. However, this actually proves that humor is effective as a tool for social criticism and actually increases solidarity for minority groups.

Example:

Dads, you know, they don't like to admit when they're lost. Our car has strayed far away from the blue line on Google Maps, and our mother is already annoyed because we're driving on narrow, potholed roads. But they insist, "I know the way. This is an alternative route." As an additional excuse, they'll say, "It's time to test the durability of the tires."

In this example of humor, the father is depicted as defending his social position as head of the family, a driver who knows his way around, and an automotive expert. This shows the father's arrogance. The superiority comes across because the audience laughs at the father's arrogant attitude. The audience knows that the father has taken a wrong turn and gotten lost, so his image is damaged in their eyes. Ultimately, there is a sense of disparagement towards the image of the father who always acts like he knows everything.

As a step to determine whether this humor falls under superiority humor, the first thing to do is identify the target. The target is usually determined by looking at individuals or groups who are powerful, know-it-alls, and arrogant. Then, disparagement is shown that demeans the target socially or physically with the aim of making the target look stupid, ridiculous, and helpless. Then a feeling of victory or increased self-esteem arises in the audience and this creates laughter. Laughter with a feeling of superiority over the object being laughed at is what is called superiority humor.

2. Incongruity Humor

Humor arises when there is a mismatch, conflict, or violation of audience expectations. Comedians combine stereotypes that are familiar to the audiences as bait and then close with an ironic twist of realities as a punchline. The incongruity lies in the ideas, concepts, situations, or even language that are expected and what actually happens. Then laughter arises not because the stereotypes are true, but because comedians successfully show the absurdity of these stereotypes when applied to a broader context of criticism.

Example:

“Ever hear about women who always overreact when their favorite character in a drama or series experiences a tragic event? Men always think these women are being dramatic. But they’re the ones who don’t have a mirror. Have you seen how dramatic men can be when their favorite soccer team loses? They suddenly have a broken heart, go on a hunger strike, write three paragraphs of sadness, blame, and curse the referee as if he were an ex who cheated on them.”

In this example of humor, a comedian shows how women stereotypically act dramatic towards their favorite characters. The comedian then reverses this by showing that men can also act dramatically when their favorite soccer team loses. Women with dramatic attitudes seem to be a common knowledge, while men tend to refuse to believe that they can be just as dramatic. This is contrary to the stereotype that men are

logical and calm creatures. However, in reality, they can also be emotional. This is a form of incongruity between the prevailing stereotype and the reality.

The steps required to analyze whether humor contains incongruity are to determine the beginning of the context or setup with expectations built from that context. Then pay attention to the punchline or the end of the humor that reverses expectations and gives an unexpected effect. Next is to look for elements of discrepancy. If there are any, then it is incongruity humor.

3. Relief

The modern theory of relief developed by Freud (1905) examines how the body and mind respond psychologically to pressure. The main focus of relief is the audience's reaction of release from nervousness or tension. Relief is the psychological comfort experienced by the audience after being in a tension or discomfort caused by forbidden or taboo humor, such as topics that go against social norms, religious norms, death, aggression, adult content, racism, sexism, and so on. Then humor becomes a tool used by comedians to talk about these taboo topics without any significant consequences. The tranquillity and relief that arise when the audience laughs at the punchline are produced by the release of tension in the brain.

Example:

“I have a blind friend. He had his birthday last month. I’m happy for him, so I bought him a cheese grater as his birthday gift. A week later, he told me it was the most violent book he’s ever read.”

This is an example of dark humor that makes jokes about other people's misfortunes. In general, such statements are inappropriate for jokes because they violate moral standards. “A blind friend” refers to someone who has the misfortune of not being able to see perfectly. They read Braille, or books that have raised dots on their surface in a specific pattern that forms letters. On the other hand, a “cheese grater” is an object that also has a pattern of sharp raised dots on its surface. The phrase “the most violent” means that the blind friend rubs his fingers on the sharp grater to read something, as he would with a braille book. As a result, his fingers get scratched, and they make jokes about it. This humor said to be relief because the laughter that the audience produces is a form of relief from the pressure they are enduring due to this dark humor.

CHAPTER III

RESEARCH METHOD

This chapter consists of research design, research instrument, data and data source, data collection, and data analysis.

A. Research Design

This research used a qualitative approach with a content analysis method which is used to analyze texts, media, or communications in more depth. The goal of this method is to discover certain patterns, themes, or meanings. This study aimed to find out more about the use of humor with the theme of racial stereotypes in Jimmy O. Yang's stand-up comedy by using Lippmann (1922) Stereotype theory, Hall's (1997) Representation theory, and Monro's (1963) Superiority and Incongruity theory.

This qualitative approach was chosen because it allowed researcher to examine in depth how humor is used to convey racial issues and stereotypes, and how it shapes audience perceptions. The content analysis method was used to identify patterns and types of humor applied in Jimmy O. Yang's comedy performances relating to racial stereotypes.

B. Research Instrument

Xu and Storr (2012) have stated that a researcher can be the main instrument in a qualitative research because the researcher is the one to collect, interpret, and analyze the data. So that the main instrument of this research is the researcher herself. The researcher's role is to collect, transcribe, categorize, and analyze data from Jimmy O. Yang's special show. In addition, to enrich the data

and provide more in-depth data, the researcher uses an observation guideline by taking notes on the context of the show, the theme of the material presented, and the way the comedian delivers the material. With this, the researcher hopes to present a comprehensive and insightful analysis of the data that has been collected.

C. Data and Data Source

To facilitate data processing, the researcher transcribed the spoken data from the video of Jimmy O. Yang's show into written form. Due to the unavailability of the complete transcripts on any online page, the researcher transcribed each subtitle manually. The transcripts were taken from auto-generated subtitles available on the platform. Next, the researcher selected and sorted out parts of Jimmy O. Yang's comedy that explicitly and implicitly contained racial stereotypes so that the discussion would remain within the specified scope.

The data source of this research is Jimmy O. Yang's stand-up comedy show called "Guess How Much?" The full show is accessible on the Amazon Prime Video platform through the following official link: <https://www.primevideo.com/-/id/detail/Jimmy-O-Yang-Guess-How-Much/0LRBIPPSF1A94BG52HBDA26SHF> . This performance was actually held at the Golden Gate Theatre in San Francisco, USA, in which the majority of the audience are Americans and Asian-Americans. Then the show was developed into his second comedy special after "Good Deal" on the same platform and released on May 2, 2023. This show was chosen due to its focused themes on

Asian representation and racial stereotypes. On the other hand, it has long durations so it offers more data to be studied, unlike short clips that are available on YouTube, Tiktok, and Instagram. “Guess How Much?” was chosen over “Good Deal” because it is newer, reflecting the latest socio-political conditions and the evolution of diaspora comedy and racial representation, especially following the increase of Asian-hate issues since 2020.

D. Data Collection

The researcher goes through several steps to conduct the data collection. First, the researcher watched several comedies shows on YouTube and TikTok with some criteria, including spoken in English language, discussing stereotypes, and comedians from minority groups were more considered. The researcher compared comedians Jimmy O. Yang, Ronny Chieng, Jiaoying, Bernice Ye, Hasan Minhaj, Ali Wong, Dave Chappelle, Chris Rock, Trevor Noah, and Jr. De Guzman. Second, considering the amount of discussion about stereotypes, the availability of special shows with long durations and focused themes, and the researcher' competence in Asian regional culture which allowed her to be more aware of Asian ethnic humor compared to other regional cultures, the researcher ultimately chose Jimmy O. Yang. “Guess How Much?” was chosen over “Good Deal” because it offered newer reflection on socio-political condition and the evolution of diaspora comedy and racial representation.

Third, the researcher watched the show with the caption on repeatedly and listened carefully to understand the material the comedian was talking about. Fourth, the whole show was transcribed by researcher into textual data to

facilitate further analysis. Researcher rewrite the transcript herself based on the auto-generated subtitles provided by Amazon Prime Video. The researcher ensured that the transcription includes all segments of the show without removing anything. In addition, the researcher claimed that the section separation at each topic shift was added independently to facilitate data selection. Fifth, the researcher made sure that both the comedian's spoken utterance and the transcription are synchronized. Lastly, after ensuring that the transcription is synchronized with the video, the transcript is ready to be filtered according to the researcher's needs by identifying and isolating the racial stereotypes that are contained in Jimmy O. Yang's performance. Researcher paid attention to the language, imagery, and narratives employed in the jokes and stereotype characteristics using Lippmann's (1922) Stereotype theory.

E. Data Analysis

To answer the research question, several steps were taken in the analyzing process. The first step was analyzing linguistic and discursive mechanisms for how language was used to create representations and stereotypes, how jokes were structured to deliver a punchline based on those stereotypes, and how the humor framed racial groups in particular ways using Hall's (1997) Representation theory. This theory is used to analyze language or symbols and contexts in humor with the aim of understanding how racial stereotypes are perceived by society. Second, the researcher determined whether that certain data was qualified as superiority or incongruity according to Monro's theory (1963). Researchers indicate superiority when humor is perceived to

target a specific group to be laughed at. Incongruity, on the other hand, is indicated by a mismatch between the punchline and reality. Lastly, the researcher finally correlate between context and type of humor to answer the research question whether Jimmy O. Yang's racial stereotype humor can be a tool as social critique.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presents the findings and discusses them according to the data analysis that has been previously explained.

A. Findings

Researcher presented excerpts from comedian Jimmy O. Yang's speeches as the data for the study. The data were in the form of textual monologues, so researcher only selected sections containing racial stereotypes to ensure they remained within the scope of the study. Furthermore, the data included the entire context, from the verses to the punchlines, for representational analysis. Because a good stereotype is one that has a rational basis, context is crucial in exploring the representation of data. For additional information, based on the setting of the comedy show "Guess How Much?", in this study, researcher used the term "majority" to refer to Americans and the term "minority" to refer to Asians.

Datum 1

"We got BTS now. Come on, [audience's cheer] that's us, that's our people. They're doing it. I'm so proud of them, man. Biggest band in the world, probably ever. Since Backstreet Boys and they don't have to speak English. Even White people know BTS now. [audience's laughter]"

The context of this data is Yang talking about how proud he is of Asian representation at that time, including when South Korean boy band BTS rose to international popularity. This provoked cheers from the audience, who were also proud of this achievement. The boy band's success also represented Asia's progress through their identity as a group of people from Asia. Yang even pointed out that their popularity had reached a level that was recognized by white

people. This is a sarcastic remark, which led to audience's laughter, that indirectly suggests that white people tend to be self-centered and indifferent to the outside world. Therefore, being known and recognized by white people is a form of extraordinary popularity.

On this data, researcher identified the presence of stereotypes in sentences. "... *they don't have to speak English*" and "*Even White people know BTS now.*" The first sentence suggests that BTS has become so popular that they have global exposure despite their lack of mastery of English, an international language. While not entirely true, the sentence contains elements of sarcasm, judgment, and derogatory remarks, as the public feels they should be able to communicate in English. It also indirectly leads to stereotypes that generalize Koreans as poor at foreign languages. In the second sentence, the comedian mocks the White group's reputation for superiority, generally believing they are the center of the world and tending to be indifferent to the outside world. This makes knowing about an idol group from another continent seem like something to be proud of. This represents two sides: negative for White people because it means they are ignoring each other with the outside world, and it is positive for BTS because it means they are so famous that they have broken through the invisible barriers that confine this superior group's knowledge.

The incongruity is in the section "*Biggest band in the world, ... and they don't have to speak English*" This is ironic because the public expects BTS to speak English fluently, like most international artists, but the reality does not match, or perhaps the comedian's statement is even incorrect. Superiority

emerges when the audience laughs at White people who are indirectly called stupid and lacking in insight. This is a form of superiority that both punches up because majority group is the one to be targetted of the laughter.

The critical humor of the comedy lies in the incongruity that BTS does not able to speak English like other artists who have achieved international popularity. In fact, it criticizes that people can gain world-class popularity even with non-English language. Another form of criticism is found in the humor of Superiority, which criticizes white people for being self-centered and not caring about what is happening outside their bubble. This criticism is indirectly a form of hope that white people will open their eyes and pay more attention to other groups.

Datum 2

I had a 15-year-old white kid come up to me trying to explain to me the different members of BTS. He was like, "Oh, this is Jung Kook, he's kinda the lead singer. And that's Jimin and he's really cool and he also raps." I'm like, "Dude, they look the same to me." [audience's laughter] I didn't wanna say it! I couldn't say it as an Asian person. They all just look like me [audience's laughter] with pink hair. I can turn the whole show to a BTS concert right now. Yeah, this is Jimmy, this is Jimin. Right here. You don't know. [audience's laughter] "Smooth like butter..." [audience's cheer]

This data tells of an interaction between the comedian and a young child from the White group. The child pointed out and explained the differences between each member of the boy band. The comedian responded dismissively, as if the out-group knew more than the comedian who came from the same background. The comedian then compared himself to one of the members and added that they (the majority) would not be able to tell them apart. This drew laughter from the audience because it was so absurd. Moreover, the only thing that distinguished them was their pink hair. To reinforce his point, the comedian

humorously mimicked one of BTS's popular songs at the time, which drew laughter and cheers from the audience.

The stereotype that appears in this data is in the expression “*they look the same to me*,” “*they all just look like me with pink hair*,” and “*this is Jimmy, this is Jimin, you don’t know*.” All three lead to the comedian's agreement with the public perception that Asian faces are all the same and difficult to distinguish, especially for non-Asians. This agreement is actually a form of sarcasm against the stereotype. By comparing himself to the BTS members, he attempts to break the stereotype because he knows the audience will disagree. Then, in the section “*they all just look like me with pink hair*” shows the stereotype that Korean idols are very attached to the image of colorful, vibrant hair.

The incongruity lies in the part that says all the group members look the same. People, especially non-fans, would certainly agree with this opinion until Yang defies their expectations. This is a form of reversal incongruity, using a punchline to turn the tables. On the other hand, there is a superiority, where the comedian sarcastically mocks that the audience (White) will not be able to distinguish him from the other members because they are all basically Asian. Furthermore, this datum also contains a punch-up superiority, where Yang laughs at the little White child for acting like a know-it-all by explaining something Asian to an Asian person.

The comedian uses his racial stereotype humor as critical humor by sarcastically saying that all Asians look alike. He also makes sarcastic remarks such as “*they look the same to me*,” “*they all just look like me with pink hair*,”

and “*this is Jimmy, this is Jimin, you don't know.*” At first glance, these remarks seem to agree with and perpetuate these stereotypes, but in fact, he is actually opposing them. By comparing himself to a band member named Jimin, who looks physically very different even though they are both Asian, people disagree and try to refute it.

Datum 3

The most popular people in the world, they gotta go sign up for Korean military. [audience's laughter] That's some gangsta shit. Imagine how scared you'll be when you encounter BTS on the battlefield. [audience's laughter] You're in battle, you're in a field of grass and a little puff of pink hair just pops up. [audience's laughter] You're like, "Yo, what the fuck was that? Is that a unicorn?" [audience's laughter] And then six more pink hairs pop up. [audience's laughter] And the last thing you see, is just this. [audience's laughter]

This data discusses the culture of Military Service in South Korea. All young men of a certain age are required to participate in this government program for the purposes of national defense and improving discipline. This program is mandatory for all men from all backgrounds, with certain exceptions based on specific criteria. However, idols are generally still required to participate in this mandatory program. This includes members of the boy band BTS, who joined and completed the entire Military Service program just like the rest of South Korean society. The humor in this data lies in the comedian's imagination when, on a battlefield, pink hair suddenly appears from behind a fort, followed by six other pink hairs, and ending with a “love” gesture using the thumb and index finger, a gesture typically performed by Korean idols.

The stereotype on this datum is “*they gotta go sign up for Korean military,*” “*a little puff of pink hair pops up,*” and “*is that a unicorn?*”. In general, this is still related to the second datum. The stereotype of Korean idols'

colorful hair, which is often mocked as resembling unicorns, is being used. However, the context here is referring to the idols' lack of seriousness during their mandatory Korean Army service. However, this is simply empty sarcasm, as in reality, everyone has to shave their hair when joining the military.

The incongruity lies on the “*pink hair*” as if it generalizes all the boyband member has bright dyed hair like “*unicorn*” when in reality they are not. This humor is a form of exaggerating just to gain the audience’s laughter. His superiority, on the other hand, takes the form of a kickdown because the comedian elicits laughter by mocking minorities. His joke in this data tends to mock the bright hair dye in Korean pop-culture.

The critical humor in this data is not intended to elevate minority groups and bring down majority groups, because the humor in the data actually demeans the group itself. The descriptions “*pink hair*” and “*unicorn*” seem to mock the boy band as being unnatural, in other words, unmasculine, effeminate, unlike typical men, and other negative connotations.

Datum 4

I still wear my mask, not because I think I'm gonna get sick, but because I just don't wanna talk to anybody anymore. [audience's laughter] But I'm still surprised when people come up to me, they're like, "Oh my God, Jimmy?!" I'm like, "How did you know? [audience's laughter] How did you know?" How many other Asian guys did you go up to before it happened to me? [audience's laughter] You don't know, you don't know, underneath this mask, I could be Awkwafina [audience's laughter].

The context of this fourth datum still discusses the issue of Asian people looking similar to one another. He mentioned people who still wear masks even though the pandemic is over, including himself. It is not because he is sick, but simply to avoid people who know him. However, it turns out that people, in this

context people from the majority group, still recognize him even with a mask on. The audience laughed at the comedian's expectation that people from the majority group could not distinguish between Asian appearances. Especially when Yang likened himself behind the mask to Awkwafina, which was highly impossible considering Awkwafina is a woman.

The stereotype here still talks about non-Asians supposedly not being able to tell Asians apart, as in the question sentence. *"How did you know?"* The notion that Asians are indistinguishable from each other by their physical appearance remains deeply ingrained in the public, especially in Western countries. This perception also reflects a majority group that is both ignorant and ignorant of human differentiation. It sarcastically mocks those who pretend to know everything, because their limited understanding of individual differences can easily lead to misidentification. Yang's remark also implicitly generalizes White people as ignorant, believing that people who can distinguish Asians are only able to do so because they have encountered many other Asians before.

Incongruity in this datum is in the form of a reversal because Yang managed to reverse the attack on the majority group with his punchline. *"under this mask, I could be Awkwafina"* Awkwafina is a female comedian with an Asian-American background, similar to Jimmy O. Yang. Instead of accepting that there are people who can distinguish and recognize Asian appearances, the superiority here takes the form of punching up, as the audience laughs because the comedian attacks the majority group. This is because the majority, who should feel superior, is instead being trampled on and be the target of laughter.

The critical humor in this data lies in Yang's sarcasm, which seems to agree with the stereotype that all Asians look the same to the majority group. Through the question “*how did you know?*” the comedian seems to be saying that they shouldn't have recognized him when he was wearing a mask. This form of sarcasm could be a form of resistance because he is fed up with this issue.

Datum 5

Asian people, we're ready for this social distancing. We've been doing that for centuries. [audience's laughter] We don't like all that hugging and touching and all that. You know when we see each other, just a nice bow. [audience's laughter] That is socially distanced. If you're really Asian, you ever see two really Asian couple, it turns into a bowing contest. [audience's laughter] To see who's more respectful. To see who could bow lower, and more away from each other. Until you're just folded in half and you go home. [audience's laughter]

The context of this data is that it discusses the culture of bowing in Asia and relates it to social distancing. In Asia, although not everywhere, people have a habit of bowing to each other when they meet. People do not need to handshake, high five, fist bump, hug, cheek kissing or other ways of greeting, so this can be considered a good measure for implementing social distancing. The audience laughed at the “bowing contest” joke because Yang made fun of that polite culture into something competitive.

This data points to a generalization of Asian societies without considering the cultural differences between regions. Only East Asia has the strongest bowing culture, while other parts of Asia have their own versions of the greeting. Indirectly, comedian contribute to perpetuating the global perception of Asian representation in Western media, which generally only features China, Japan, and Korea. However, the comedian attempted to show

that sometimes Asia can be ahead of the game as this greeting culture was adopted all over the world during the Covid-19 pandemic.

No incongruity can be inferred from this data. The superiority is only categorized as in-group because it serves no function other than strengthening bonds between members of the group. This joke makes Asians feel recognized and proud of their culture, while other groups can see a new perspective.

The critical statement in this joke lies in the “*bowing contest*” section, which shows how highly Asians value a culture of politeness. However, this can also be turned into hyperbole, suggesting that sometimes people show excessive politeness to the point of becoming competitive.

Datum 6

A lot of people in this country, Americans, we're not ready for this. All the rules? We're rebels, man. We don't like following rules! People are like freaking out, they're like, "Mask mandate?! No!" [audience's laughter] I'm like, "Dude, it's just a mask, just put on a mask." They're like, "It's not just a mask. It's the government fear-mongering." [audience's laughter]

Still on the topic of masks and the pandemic, this data focuses more on the extent to which white people are rebelling against government regulations, even when it comes to simply wearing masks for the sake of public health and preventing the spread of the virus. In this data, the audience laughs at the behavior of American rebels who refuse to obey the rules, even going so far as to create conspiracies such as “government fear-mongering.” The audience laughs because their behavior is considered exaggerated and excessive.

This stereotype is about Americans as liberal and unwilling to be constrained by regulations. Their exaggerated rejection of mask mandates aligns with the deeply ingrained public perception that Americans are always rebellious

and protest against any regulations. Even when those regulations are for the common good, they still prioritize individual freedom and rights.

There is no clear incongruity in this data. While it cannot be said to be entirely accurate, as individual differences exist, it is certainly true that many Americans prefer a liberal, unfettered lifestyle. The perceived superiority is a form of humorous punch-up that provokes laughter from the audience, mocking the majority group. Laughter can arise because the audience feels rebellious over something as trivial as wearing a mask, which is incredibly ridiculous.

The critical aspect of this humor is how Americans uphold their liberal culture to such an extent that they ignore government regulations. The comedian criticizes their anti-authority nature as being excessive. The obligation to wear masks is considered an attack on freedom and individual rights, even though in this context it is for public safety and health.

Datum 7

I was at the dive bar in a military town, San Diego, ... this one military brother came up to me. He was like, "Hey, man! I want to buy you a drink." [audience's laughter] I'm like, "No, no, thank you. I can buy my own drink. Thank you." ... And he starts telling me his whole life story, he was like, "You don't understand! I want to buy you a drink. Because I was stationed in Okinawa for four years. [audience's laughter] And you guys have been nothing but nice to me." [audience's laughter] I'm like, "You guys? Okinawa is in Japan. I'm Chinese, sir." [audience's laughter] He was like, "It doesn't matter, man, it doesn't even matter." [audience's laughter] I'm like, "Sir, I think it does matter, alright?" He was like, "It doesn't even matter, man. I still love pad thai, okay?" [audience's laughter]

On this datum, the comedian shared his experience when he was approached by a random military man whom he did not know. The man insisted on buying Yang a drink even though he had refused many times and it invites audience's laughter because of this man's persistence. Simply because he had been stationed in Okinawa and treated very well there, he wanted to repay their

kindness. Yang even emphasized that he was from a different place, but the man didn't care, as if all Asians were the same. The audience laughed at the sadness caused by the man's stupidity. Comparing Okinawa, China, and pad thai at the same time was something unexpected. This created something new that made the audience laugh with satisfaction.

This data is an example of the stereotype that Americans cannot differentiate between Asians well. They generalize that all Asians are the same and remain steadfast even after the sentence appears. "*Okinawa is in Japan. I'm Chinese, sir.*" This perfectly aligns with one of the characteristics Lippmann (1922) mentioned: resistance to the truth. Although initially, this error was understandable, as China and Japan are both located in East Asia and share similar physical characteristics, even when Yang stated his place of origin, the man persisted, stating, "*I still love pad thai.*" This is a disrespect for the diversity that exists in Asia.

This incongruity is absurd because it lacks a logical resolution. Instead of weakening negative stereotypes about his group, the American guy actually reinforces them. The superiority of this data is certainly a punching up. The man is a perfect target because he is from the majority group. He, who persists and increasingly displays his stupidity, is an easy target for others to ridicule. This laughter arises from the feeling of superiority that exposes the defeat or stupidity of the majority group.

On this datum, Yang directly opposes the idea that all Asians are the same. This is no longer an implied criticism or sarcasm, but an affirmation. Yang

shows that he is unhappy with this stereotype and tries to explain that Asia is diverse. This joke criticizes how the majority group seems to turn a blind eye to the diversity of other groups and only believes what they want to believe.

Datum 8

My point of saying all of this, is Asian people, we don't all look alike, we don't sound alike, we don't do anything alike. You know, because we're just people, right? Like everybody's different. Thank you, white lady. [audience's laughter, audience's cheer] Thank you, one white lady. Appreciate it. Thank you. She teaches magnet in school down the street, a lot of Asian students. [audience's laughter]

The context of this data is when Yang was explaining that Asia is diverse and each country is different, a female audience member from the White community cheered as if she agreed with the comedian's statement on stage. Yang expressed his gratitude that a woman who is part of the majority group is aware of diversity issues in minority groups such as Asia, where many people are ignorant of these issues. This drew cheers of respect for the woman. At the same time, it also drew laughter because of the many audience members in the theater, she was the only one who seemed aware of this issue.

From the sentence “*thank you, white lady,*” and “*she teaches magnet in school down the street, a lot of Asian students,*” although it is not necessarily true that the woman was a teacher, it is clear that someone from a majority group can understand and be concerned about racial differences if they are exposed to and interact with minority racial groups. They will be more sensitive to negative stigma and generalized views, and more empathetic toward smaller groups. There is no significant inconsistency or supremacy in this data. However, it still contains assumption and stereotype.

This humor criticizes how only people involved with minority groups are aware of situations like this. It criticizes the majority of people who do not care about what people outside their group are facing. It also shows that they are very ethnocentric, focusing only on their own group and ignoring other groups.

Datum 9

I'm so good at telling Asian people apart, I don't even have to look at you. I could tell you what kind of Asian somebody is by the sound they make when they're disappointed. [audience's laughter] Cause disappointment is our strongest emotion. Whenever you get disappointed, our ancestor just comes out [audience's laughter] and you can't hide that. Like, for example, I'm Chinese, I know when Chinese people get disappointed, we're just disgusted. We don't even want to look at you, [audience's laughter] like they just "aiyoo!" [audience's laughter] walked into a smokey room and they gotta clear it, just like, pssshhhh... [audience's laughter]

In this section, the comedian tries to show how to distinguish between Asians. However, Yang only mentions three major countries, which are China, Japan, and South Korea, without involving other countries that also have their own characteristics. The first thing discussed is how to know that someone is Chinese. Yang is so sure about this because that place is his homeland. At first, the audience laughed because the comedian was so confident that he could distinguish between different Asian people. Then the laughter exploded when the comedian demonstrated how Chinese people express disappointment, by grumbling in a low voice and waving their hands as if to dispel smoke in front of their faces.

In the sentence "*when Chinese people get disappointed, we're just disgusted,*" This demonstrates a generalization of how Chinese people express their frustration, a simplification of reality by representing all people with just one example, and of course, this includes ignoring individual differences. All of

these are characteristics of stereotyping. However, despite the issue of oversimplified characterization, the reaction “*disgusted*” What Yang said is one example of a stereotype that is quite widespread. To others, Chinese people tend to be less expressive and less talkative. They tend to push or walk away from problems. “*like they just walked into a smokey room and they gotta clear it (with hand), just like, pssshhhh.*”

This data falls into the category of simple incongruity because the stereotype is not entirely true but does not fit into existing categories. And because this humor addresses Yang's internal group and does not involve any derogatory attacks on any group, it represents in-group superiority. This humor is simply humor within a group, and only members of that group can relate.

This datum does not contain any particular critical humor because it only discusses stereotypes. From how Yang describes how Chinese people express disappointment, it is a generalization of his own group because each individual certainly has their own characteristics. However, researchers found this to be contradictory to the previous datum (datum 8) in which Yang dislikes the stereotype that all Asians are the same. The difference is that datum 8 equates one country with another, while this datum equates all people within a country.

Datum 10

When Japanese people get disappointed, they just want to know why. [audience's laughter] They ask you a question, they're just like, “Eh...? Eeeh...?” [audience's laughter]

This datum is a continuation of datum 9, which is about how to distinguish Japanese Asians. Like the previous data, this is a generalization and oversimplification of Japanese reactions and emotions. Due to prevailing

stereotypes, Japanese people are known for being calm, gentle, and polite. Even when angry or upset, they do not sound intimidating, as Yang put it. “*Eh...? Eh...?*” They respond with a question mark, as if asking why the other person would do something annoying, or perhaps it is an expression of disbelief that someone else could act like that toward them. But it is actually a reaction commonly used in manga, anime, dramas, variety shows, and so on. In Japanese media, the expression “*eh...?*” It is commonly used to express surprise, confusion, annoyance, or when something absurd happens, so people conclude that this is how Japanese people express annoyance. This is very simple, but it also makes the audience laugh. This is due to the stark difference between the previous example (China) and Japan.

This incongruity is simply a stereotype that differs from reality; there is no punchline pointing to either category of incongruity. Furthermore, no superiority is found in this data set.

The humor in this datum pokes fun at Japanese people who are less expressive according to prevailing stereotypes. In this datum, Yang also disregards individual differences and uniqueness and instead generalizes.

Datum 11

You go and disappoint a Korean person, I wouldn't recommend that. [audience's laughter] Cause Korean brother might fuck you up, okay? Korean people are intense, they're ready to fight. They're like, "Whooah... Shibaaal!" [audience's laughter] But they're still very Asian so they're still real polite, they'll thank you at the end. They're like, "Whooah, shibaaal-immnida." [audience's laughter]

This datum is the last part of the second continuation of the previous data and discusses how to distinguish Koreans through their generalized characteristic of being hot-tempered. The word “*shibal*” which has the same

meaning as “fuck” or “shit,” is often used to express intense anger and frustration, and is also highly offensive. The audience laughed heartily when the comedian demonstrated how Koreans curse aggressively in their language. Then the laughter grew even louder when there was a discrepancy between the curse words and the polite ones at the end of his demonstration.

The stereotype here is a generalization that Koreans' anger is frightening. They tend to be portrayed as loud, sensitive, prone to emotional outbursts, and often curse. However, stereotypes about Koreans often portray them as honest about their feelings, even when they are emotional. This stereotype is influenced by the massive number of Korean dramas and the characters created with such traits, so it has become a defining characteristic of Koreans, even though it is not entirely true.

The inconsistency that fits this datum is absurdity due to the nonsensical punchline about the suffix “-*imnida*” to maintain politeness. The superiority here falls under in-group superiority because the type of jokes used are not intended to demean any group, but rather are a type of humor that strengthens the bonds of the group.

The critical humor of this datum lies in the part about the stereotype of Korean anger or disappointment being described as aggressive and explosive. The critical part is in the suffix “-*imnida*,” which indicates politeness and formality that is strongly associated with the Asian spirit. However, this joke is not entirely true and actually generalizes Koreans with one common description.

Datum 12

Squid Games, [audience's cheer] number one TV show in the world, man! And they spoke the native tongue. That's representation right there, man. [audience's cheer] But I'm most proud of the fact that I finally have an easy Halloween costume. [audience's laughter] Some of you guys don't understand the struggle for an Asian guy when it comes to Halloween. Our outfits are limited. [audience's laughter] I was Bruce Lee for six years. [audience's laughter] But this, last year, I had a best Halloween costume.

This article discusses a TV show from South Korea that has once again gained worldwide popularity. The series is titled Squid Games and is in Korean language, representing Asia in a very cool way. The characters in this show have unique costumes that are different from other movies or series, so they can be used as ideas for new Halloween costumes. In this data, the audience laughs at the comedian's story of repeating his Halloween costume for 6 years. This may be funny because, in reality, Bruce Lee is not the only Asian character who is popular around the world.

The sentence “*I was Bruce Lee for six years*” show Asian representation remains very weak in America. There aren't many well-known or prominent Asian characters, so the choice of costumes or characters to impersonate on Halloween is very limited. While it is not stated that Asians must wear Asian costumes, it is clear from the data that Yang is passionate about Asian representation. He often cosplays Bruce Lee because he wants to represent Asian characters, especially since he lives in a predominantly White neighborhood. However, since Squid Game became internationally famous and represented Asia, the choice of Asian characters has increased. “*I had my best Halloween costume*” could be interpreted as relief because he finally has another option, or because the costumes in the Squid Games series are very easy to imitate.

The incongruity in this data is ironic, satirically highlighting the low number of Asian-represented characters in entertainment media, while also being highly popular. Its superiority is kicking down because the irony of mocking the minority group invites laughter from the audience.

The joke on this date criticizes the failure of Western entertainment media to provide authentic and prominent representations of Asia. The Korean TV show mentioned by Yang must go viral globally to be recognized as representative in the world's eyes. The lack of iconic, prominent, and influential Asian characters that are widely recognized in popular culture, especially in Western entertainment media, has resulted in limited Halloween costume options.

Datum 13

"... I just want to congratulate you for all the nominations on Marvelous Mrs. Maisel. You're awesome." And she was like, "Oh... I'm not Rachel Brosnahan. [audience's laughter] I'm Evan Rachel Wood from Westworld." [audience's laughter] And I was like, holy shit! I'm the racist person here. [audience's laughter] I think all white people look alike. I profusely sweating, my face was flushed red. So I was like, "Oh, my God, I am so sorry. But either way, it's so nice to meet you. My name is Awkwafina." [audience's laughter] And I just run. Asian people, we don't all look alike. Until we need to. [audience's laughter]"

The context of this datum is when Yang attended the Emmy Awards and greeted someone who had acted in the same movie with him several years ago. He greeted her warmly and congratulated her on her nomination. However, it turned out that he had mistakenly recognized the person, so he introduced himself using a name that was not his own to cover up his embarrassment. This drew laughter from the audience because, once again, he compared himself to Awkwafina, fooling White people with the idea that they would not be able to tell Asians apart. In addition, his mistake in recognizing someone who was

ethnically different from him was funny because the two people did not look alike at all. It was even funnier when he consciously called himself a racist.

Contrary to the stereotype of indistinguishability that typically occurs in Asian groups, Yang now turns the joke on someone from the majority group. He mistakes people with the same name for Rachel. Yang considers himself racist because it involves generalizing a group of people as all looking the same. This is a form of sarcasm, Yang saying he cannot tell people apart with similar names. Because logically, physical appearance is easier to recognize than names, and, in fact, the two people named Rachel have different physical characteristics.

Besides, when he said “*my name is Awkwafina*” It was an attempt to deceive Rachel, who is White. He exploited the stereotype that all Asians look the same, even though that is impossible because each individual has unique and distinct physical characteristics.

This is a form of reversal incongruity, twisting the situation with a punchline that may sound ridiculous like the sentence “*Asian people, we don’t all look alike. Until we need to.*” The superiority here takes the form of a punchline, as the joke, which attacks the White majority, also serves as a critique.

On this date, Yang uses humor to turn the tables and criticize the stereotype that all Asians look the same. He attempts to change the majority group's perspective on minorities by positioning them as the oppressed. By reversing their position, Yang believes they would not agree if individuals were made to resemble one another. This critical humor continues in the punchline at

the end, where Yang seems to fool them (White people) by lying that he is someone else, assuming they still cannot distinguish between Asians.

Datum 14

My girl asked me, she was like, "Babe, what's your love language? [audience's laughter] Like, how do you convey love to your partners and loved ones? Like for example, a love language could be words of affirmation." Words of affirmation? I was raised by Asian parents. [audience's laughter] I never heard one word of affirmation in my life! [audience's laughter] Nobody ever told me, "Jimmy, you're so great, you can do it." They're like, "Don't fuck it up!" [audience's laughter] Their love language was verbal abuse. [audience's laughter]

The context of this data is a conversation between a comedian and his girlfriend about love languages, or ways of expressing affection towards a partner, such as through sweet and affirmative words, gentle actions, gifts, and many more. As Asians, we tend to scoff at expressing affection through words. Asian children seem to have never even heard this from their parents. The audience laughed at the line "I was raised by Asian parents" because they were probably very familiar with that stereotype. Even funnier was when the comedian gave examples of Asian parents being strict and rigid in their children's development. He shouted loudly, eliciting roars of laughter from the audience.

This section presents the perspective of Asian parents who tend to never express affectionate words to their children. Instead, parents often demand with words, which actually makes their children even more discouraged, as the comedian noted, "*don't fuck it up!*" This is a universally recognized stereotype. However, this does not mean all Asians have this upbringing. Based on this explanation, Yang, a child who never heard one from those close to him, would have almost certainly learned the love language of words of affirmation.

The incongruity lies in the sentence “*Their love language was verbal abuse*” and is a form of absurdity because it is simply a silly, meaningless punchline. However, it is still considered incongruous because the expectations established at the beginning of the setup differ from the actual punchline. The superiority of this part comes in the form of kicking down, a joke that attacks one's own group by mocking or belittling them.

The critical humor in this datum points to Asian groups, especially parents. By comparing how White people show affection to their children with his experience growing up in an Asian environment, Yang judges Asian parents, stereotypically, to be incapable and unwilling to verbally praise, encourage, and affirm their children emotionally. Instead, they resort to “*verbal abuse*” with pressure and threats.

Datum 15

But sometimes, sometimes I get a little nervous because her feet's a little dirty, okay? [audience's laughter] And she's a white girl so her feet are extra dirty. [audience's laughter] White people, I don't know what the fuck you guys do to your feet all day? You guys just barefoot all the time? Frolicking around like Jenny from Forrest Gump, you know? [audience's laughter] White people want to get in touch with Mother Earth. Black people, on the other hand. I lived with a Black roommate for six years. Never saw his toes once. [audience's laughter] He came out the shower with socks on, man! [audience's laughter]

The context of this data is about Yang, who said that he shared footwear with his girlfriend because they had the same shoe size. However, one thing that bothered him was the hygiene of his girlfriend's feet, who was white, which was sometimes not properly maintained. He mentions a stereotype that some people from that group sometimes like to go barefoot, which makes their feet dirty. He also compares this to a friend of his who is Black and always wears socks everywhere and in all circumstances. A funny moment occurred when the

comedian brought up Jenny Currant from the movie Forrest Gump, who was often seen barefoot in several scenes. He compared White people who like to walk barefoot like that and contrasted them with Black people. Then the laughter grew louder at the punchline, which was a hyperbolic and absurd sentence, such as coming out of the bathroom wearing socks.

There is a stereotype in the sentence “*White people, ... You guys just barefoot all the time.*” This is not a widely known stereotype, but it's true for some people. They feel closer to nature when barefoot, and they are so relaxed and comfortable that they neglect foot hygiene. This contrasts with the stereotype of Black people. “*Never saw his toes once. He came out the shower with socks,*” where they are depicted always wearing socks. This is not universal, but it is a common practice, as it is a cultural habit that eventually becomes an inside joke within their community. This stereotype is often more well-known for the sock-and-sandal combo, and it is all over the internet.

The incongruity is in “*He came out the shower with socks on,*” And it is considered absurd, with no logic explaining it. The filthy and dirty taunts toward white people demonstrate a superiority complex. This is due to the minority group's satisfaction at having an opening to attack the majority.

This humor is criticized for stereotyping that white people may have more relaxed standards of foot hygiene or more often allow their feet to become dirty because they like to walk barefoot, which is in stark contrast to the habits of black people.

Datum 16

Asian people, you guys know the rule. When you come into the house, you take your shoes off, right? [audience's cheer] But our feet actually never touch the floor. Cause when you take your shoes off at the house, we got two pairs of house shoes ready for you. [audience's laughter] And then when you walk outside, we got two pairs of Crocs ready for you. [audience's laughter] And then when you come back in the bedroom, we got two other pairs of slippers that we stole from a hotel in Vegas. [audience's laughter]

This data is a continuation of datum 16, which compares Black and White groups with Asians. Asians are described as people who are very particular about keeping their homes clean, separating dirty shoes worn outside from clean ones worn inside the house. The audience laughed at the fuss Asians make about changing their footwear in every room. Then the laughter exploded when the comedian mentioned that their slippers were ones they had taken from hotels because of their habit of hoarding things and not wanting to waste every penny.

This is a strong and quite popular stereotype, especially among non-Asians who have lived in or visited Asian homes. Most Asians differentiate their footwear for when they are outside and when they are inside. Dirty shoes are not allowed inside, so having a variety of slippers is quite universal. Most Asian homes have a shoe rack near the door. Logically, this is an imaginary line separating dirty outdoor shoes from indoor slippers, keeping the house clean. On the other hand, for some beliefs or cultures, this is done to prevent negative energy from outside from entering the house. The last section illustrates the stereotype that some people like to take hotel slippers home. This indirectly refers to the stereotype of Asians who like to take and hoard freebies.

There is no incongruity in this data. The appropriate type of superiority is in-group because the joke refers to the comedian's own group and does not demean any other group.

On this date, the comedian shows that Asians not only take off their shoes, but also immediately change their footwear multiple times when moving between indoor and outdoor spaces. The comedian uses hyperbole to exaggerate the number and types of footwear provided. This humor criticizes the obsession with cleanliness and the separation of footwear in Asian households, which has reached an impractical and excessive level, resulting in the absurdity of the situation.

Datum 17

I think Asian people, our most natural love language is act of service, right? That's what our parents did to us. They might never say "I love you," but they did a lot of things for us. Every night, I don't care how busy my parents were, they'll come home and make a five-course meal. That's love right there. [audience's cheer]

This data indirectly follows on from datum 15 about love languages. It suggests that Asian parents may not express their affection through sweet words, but they convey their love by making sure their children eat well. This data did not elicit laughter from the audience, but rather cheers full of positivity because the comedian showed how much Asian parents care about their children's tummies.

The stereotype the comedian conveys is a generalization that Asian parents never express affection to their children with the words "I love you." However, this does not mean they do not love their children at all. The way they express it is simply different from Western culture. In Asia, although not

universally, parents usually ensure their children's stomachs are always full. No matter how busy they are, they still cook a variety of side dishes. This goes a long way in demonstrating how much they care for and love their children.

There is no incongruity in this data. The superiority that exists is a form of in-group superiority, as it refers to the discussion of one group with positive intent. Furthermore, this datum has no explicit or implicit criticism.

Datum 18

I hate watching all these reality cooking shows. When they make food so frickin' stressful. [audience's laughter] Like all these guys with aggressive tattoos, and they're just sweating it in the kitchen, they're like, "Yes, Chef! Two minutes, two minutes! [audience's laughter] It's still raw, it's still raw!" And they're just making fucking scallops. [audience's laughter]

This data relates to datum 18 about food being love. Before discussing this, the comedian first talked about how Asians express affection through food, such as by cooking for their loved ones. Because of his love of cooking, he watches a lot of cooking shows on TV. However, he sometimes feels annoyed when a cooking show is turned into a reality show to attract more viewers. What made the audience laugh was the aggressive impression that did not match the chefs' inability to cook something as simple as scallops.

Stereotypes show that cooking shows on American TV often feature exaggerated and aggressive scenes, as described in *"Like all these guys with aggressive tattoos."* That expression seems to be meant for ferocious people who should cook in a cool and skilled manner, rather than acting clumsy and whiny. This TV show seems to show how American chefs are less competent in this field.

The incongruity lies in the audience's expectation that these chefs are cooking something special because they need a lot of time. However, in reality, it is just scallops, which generally do not require such a long cooking time because they must be served fresh and not overcooked. This is a form of absurd incongruity because the comedian creates a dramatic setup for a punchline that is incongruous and does not make sense. The superiority that explains this data is a type of punching up superiority because it judges the American chefs on the TV show as not being good enough.

The critical humor in this datum lies in the incongruity between aggressive and fierce behavior and mediocre abilities. Cooking TV shows chase ratings by incorporating too much sensation and drama. Some feel that cooking shows have turned what should be a pleasant or peaceful activity into a stressful and unnecessary shouting match, especially just to make a simple dish like scallops.

Datum 19

You go to any chinese restaurant, there's about 485 items on the menu. [audience's laughter] And there's one dude back there in the kitchen. He's not even a chef, he's somebody's uncle from Hong Kong. [audience's laughter] And he knows how to make everything in under thirty seconds. [audience's laughter]

The context of this data is when Yang makes a comparison between the White chef in an American TV show (datum 19) with a random Asian guy in a kitchen. That American chef is portrayed as an aggressive and fierce but in reality, he is not that good, while the Asian guy who is not an actual chef is much better with restaurant's kitchen stuffs. The audience laughed because 485 dishes and 30 seconds was an exaggerated statement, responding to the previous

statement. Not only that, but the cook was not an expert, but just a random person from Asia, which may sound very unreasonable.

The stereotype suggests that Asians, not necessarily chefs, but anyone can be a great cook. The depiction of “485 menus” and “make everything in under thirty seconds” is an exaggerated setup. However, this could also represent that the diversity of menus, especially in Chinese cuisine, is not much different from one another in terms of main ingredients, ingredient combinations, sauces, and cooking techniques.

This is a form of absurd incongruity because it doesn't make sense in terms of the time needed to cook one menu. The form of superiority is punching up because datum 20 is a continuation of datum 19. Here, Yang aims to compare random Asians with a chef on a Western TV show and prove that minority groups are superior.

Datum 20

My mom was so tight with my money, she wouldn't even let me buy her something nice. For her last birthday, I bought her a nice iPad, brand new iPad. I thought I was a good Asian son, right? And my mom's like, "Oh, no... It's too expensive..." [audience's laughter] I'm like, "Mom, it's okay, we can afford it, just enjoy the iPad." She was like, "No, Jimmy, please return it and just give me the cash." [audience's laughter]

The story tells of Yang who wanted to do something nice for his mother by buying her an iPad for her birthday. However, instead of being happy, his mother was worried because iPads are expensive, so she felt it was a waste of money. It wasn't that she didn't like the iPad, but rather that she preferred money to an iPad, where the audience's laughter explode because this is so typical.

The stereotype presented by the comedian in this section is the view that Asian mothers are thrifty and love money. They prefer to receive gifts of money

rather than luxurious goods. Although not everyone feels the same way, this is generally related to a history of economic crisis or immigration experiences that have gone through difficult times and financial uncertainty. As a result, they have a deeply ingrained mentality that cash and savings are very valuable and important.

The comedian's surprise comes from the line *“please return it and just give me the cash.”* Yang's expectation was that his mother would be happy when given an iPad as a gift, but the result was different. Although it does not belittle or mock Asian groups, this humor makes audiences who understand non-Western cultures or who have experiences of feeling superior feel both amused and entertained. This kind of superiority belongs to the in-group type.

On this date, Yang uses critical humor to highlight how extreme Asian parents are when it comes to saving money. This kind of money saving can shift in meaning to stinginess if done excessively, even to the point of rejecting good intentions or gifts on the grounds of unnecessary waste.

Datum 21

See, we live in a very frivolous society, man. Everybody loves to brag about how much shit they have, how much money they make. We all brag, we're all guilty of this. We all just do subtle different ways. Like White people for example. White people never brag about how much money they got. They always just brag about how expensive their life is. [audience's laughter] Like, “Oh, Joey just started private school, it's so expensive. And our remodel is totally going over budget.” “Oh, and you wouldn't believe how much money we spent going to Fiji.” [audience's laughter]

The context of this datum is about how people, regardless of any group, like to show off. This datum specifically refers to white people who flaunt their wealth and achievements. They do not directly mention the amount, but they

mention a name or brand that immediately tells people that it is not cheap. The audience laughs at how Yang parodying how White people brags and shows off.

This stereotype clearly illustrates how White people flaunt their luxurious lifestyles. They do not directly mention the amount of money involved, but the hints they give are enough to make others guess how much money is needed. This represents excessive consumerism. They believe that an improved self-image can be achieved through the luxury of their lifestyles.

This datum does not contain any incongruity or superiority, it only contains generalizations about the bragging culture of White people.

On this date, Yang criticized the White group for how they flaunted their wealth and boasted about themselves. Rather than saying outright that they were rich and able to afford a luxurious lifestyle, they preferred a more subtle and socially acceptable approach, which was to complain passively-aggressively about costs. They complain about high costs, but these complaints serve a dual purpose as announcements of their wealth and luxurious lifestyles. With this, Yang indirectly criticizes them as a hypocritical group.

Datum 22

Black people, on the other hand, a lot more straightforward. Black people just tell you exactly how much money they spent on something. [audience's laughter] It's great. They're like, "This car? 80 thou. [audience's laughter] My momma's house? 500 thou. [audience's laughter] This chain? A million dollars, man." I'm like, "Okay, you clearly don't have your priorities straight." [audience's laughter] But I appreciate the honesty.

This datum is a continuation of datum 21, which discusses how people show off. Datum 22 specifically discusses Black people and how they flaunt their wealth by openly mentioning a specific amount. The higher the amount, the higher a person's status will be. The audience laughs at how Yang parodying the

act and the dialect of Black people. Besides, the inverted priorities, prioritizing jewelry over primary needs such as housing, sound ridiculous and absurd to other groups.

The stereotype of Black people being consumptive is widely known. They usually prefer to show off sports cars with fantastic prices and collections of large gold chains and other glittering items. This is the influence of hip-hop culture from the African American community in America, and these gold chains represent identity, not just accessories. Gold is considered a symbol of success, prosperity, and freedom, stemming from the history of slavery in Africa. The bigger and more expensive their gold chains are, the more it shows how far they have come in achieving success.

This datum does not contain any incongruity or superiority as well, it only contains generalizations about the bragging culture of Black people.

The critical humor in this datum is a satire on the pop culture of Black people who always show off fantastically expensive accessories. On the other hand, it is also a criticism of their misplaced priorities, as they place more importance on gold chains and luxury cars than on other, more important needs.

Datum 23

People love to brag about how much money they spend. Asian people, on the other hand, we do the exact opposite. [audience's laughter] We love to brag about how little money we spent on some shit. [audience's laughter] Because the art is in the savings. [audience's laughter] You never pay full price. Like my mom, her catch phrase is "Guess how much." [audience's laughter]

Still related to points 21 and 22, this point discusses Asians who behave in the opposite manner. This leads audience's laughter because Asia is different than other two groups, instead of showing off how expensive their possessions

are, they consider it a great achievement to obtain something cheaply. The items displayed are certainly not of poor quality, so it seems impossible to obtain them at such low prices. That is precisely where Asians find satisfaction: obtaining the best possible items at the lowest possible prices.

Asian stereotypes about this culture of showing off are very different from those of Westerners. They still like to show off how good and valuable an item is. What makes them different is that low prices are a source of pride for them. The cheaper the price, but the higher the value of the item, the prouder they are of their success. This is still related to history, which has made them very fond of money. Even so, normal people certainly like good things. The difference lies in how they get them. It is not uncommon for Asians to be labeled as stingy because of this stereotype.

The superiority in this data can be in-group or kicking down. It is in-group because the comedian is boasting about his culture, which is considered unique to the majority, without intentionally belittling other groups. However, it can also be kicking down superiority if the comedian intends to mock White and Black people who are very consumptive.

The humor in this datum criticizes how Asians tend to be stingy due to excessive thriftiness, reversing the common narrative about flaunting wealth. Instead of taking pride in expensive items, Asians take pride in the value they get and the money they manage to save.

Datum 24

My mom will come home with something new, like a watch. She's like, "Jimmy-ya, Jimmy-ya. Guess how much?" [audience's laughter] I'm like, "Mom, I don't know, it's a very nice watch. Like, \$5,000?" And she's like, "Nooo! [audience's

laughter] It's \$200. Jimmy-ya, Jimmy-ya. This house, guess how much?" [audience's laughter] I'm like, "Mom, I don't know, you live in a very nice house, like a million dollars?" She's like, "Nooo! [audience's laughter] It's half-off. Someone died in it." [audience's laughter]

This datum is still related to the previous datum. In this datum, he recounts how his mother always asked him to guess the prices of the luxury items she owned, which turned out to be not as expensive as he thought. The audience laughed at the comedian's impersonation of his mother with a thick Chinese accent. Especially at the completely unexpected punchline, "Someone died in it," all for the sake of a cheap shot.

This datum is still related to the previous one. However, here, the researcher discusses the punchline "*It's half-off. Someone died in it.*" Comedian Yang seems to suggest that Asians will ignore such product flaws or defects and consider that they will not deter them. It doesn't matter if it's haunted, as long as it's cheap.

The incongruity lies in the audience's expectations ending up different from the punchline delivered by the comedian. No one would expect such absurd incongruity, which is why it elicits laughter from the comedian.

The critical humor in this datum is also the same as the previous datum about excessive thriftiness. She is so thrifty that in this case, Yang's mother does not care about the history and background of the house she lives in because the main point she cares about is the low price.

Datum 25

And if you know the rule of the game, you always guess high. So you make the other person feel good about their purchases. [audience's laughter] Never guess too low. If you guess too low, that's the ultimate insult to an Asian person, okay? [audience's laughter] One time my mom came home with some new shoes, I guessed too low. I've never seen her so disappointed in me. [audience's laughter]

She's like, "Jimmy-ya, Jimmy-ya. Guess how much?" I'm like, "Mom, I don't know, very nice shoes. Like, \$200?" She's like, "Do you even know my shoes? These are \$500 Jimmy Choo's, okay? Better Jimmy than you." [audience's laughter]

This datum is a continuation of datum 24, about Asians and their cheap luxury goods. The context of this datum is about the unwritten rules in the price guessing game. The audience laughed at the last line, which said that Jimmy Choo was much better than him. This was absurd because Jimmy Choo is just a shoe brand.

After all, Asians like to flex about low prices, but guessing a price that is too low is an insult to them. In addition to devaluing the item, it is also an insult to the buyer. A price that is too low is assumed to mean that the item is ugly, unattractive, and of poor quality.

The incongruity lies in her mother's taunt that Jimmy Choo is better than her own child, Jimmy O. Yang. This is completely absurd because there is no logical correlation between the two, but it still elicits laughter.

The most fundamental criticism is about ethnic stereotypes that associate Asians, in particular, with being stingy or overly frugal. This humor turns stinginess into a skill and a source of pride. It criticizes how social status is measured. Instead of showing off how much money is spent, social status in Asian groups is measured by how much money is saved.

Datum 26

The tide has turned, man, everybody want to be more Asian, I'm tellin' ya. [audience's cheer] Yeah, that's right. Everybody wants to be BTS. [audience's laughter] Everybody wants to eat xiaolongbao. And every parent I know is trying to send their kid to Chinese immersion school. [audience's laughter] Just in case we take over this shit. [audience's laughter]

This is a view of Asia's rapid progress in recent decades. Asia is increasingly advanced in the field of entertainment, such as BTS, which has dominated the international market and created new trends as times change. Asian cuisine, such as xiaolongbao (dim sum), has gained more attention from the world and is becoming more widely known. even non-Chinese parents are deciding to send their children to Chinese immersion schools because of tiger parenting and the tendency for these schools to offer higher academic standards than regular schools in America.

All of this certainly has a positive impact on Asia. However, on the other hand, this has led to excessive concerns about an Asian invasion of the whole world, commonly referred to as the “Yellow Peril”, and Asia taking over the role of Western countries, which have been the centre of everything. Western countries are beginning to feel uneasy as Asia begins to show its strength in areas such as industry, economy, technological innovation, military, media representation, and others.

On this date, Yang acknowledged the rise of Asian power in the world, such as Korean pop music dominating global entertainment media and authentic Asian cuisine developing and becoming increasingly popular outside of Asia. The comedian criticized society's tendency to follow and chase trends and adopt cultures that are considered to dominate the future.

Datum 27

... I'm a big basketball fan, I love watching the NBA. [audience's cheer] Actually, I grew up a Los Angeles Clippers fan. Yeah, because my dad was cheap, okay? [audience's laughter] Because the Lakers and Clippers play in the same stadium, but the Clippers ticket were half price. [audience's laughter] So my dad's like, "Never pay full price." [audience's laughter]

The contextualization of this data relates to how stingy Asians are when it comes to spending money. People are laughing at the stereotype that emerges here once again is that Asians are considered stingy. Even when admiring a basketball team, it depends on how cheap the tickets are, as if they cannot choose something they like based on their hearts and values. The audience laughed even harder because it turned out that the comedian's father was not much different from his mother, who liked to save money and was stingy.

The discrepancy lies in the expectation to choose the Lakers because they are superior in terms of achievements and popularity, but because he is reluctant to spend more money, Yang's father has no choice but to become a Clippers fan. Superiority kicking down represents this datum because Yang indirectly protests this bad habit of Asians.

Yang negatively highlights the tendency of Asians to be overly frugal and stingy. Through this humor, Yang criticizes how parents limit their children's desires and preferences simply because they do not want to spend all their money.

Datum 28

... Latino brothers selling bacon-wrapped hot dogs for five dollars. And my dad would go up and haggle with them. [audience's laughter] He go up and be like, "Okay... I give you five dollars for two hot dogs." [audience's laughter] I'm like, "Dad, it's not buy-one-get-one-free at Costco, just give him ten bucks." And he was like, "Shh. Never pay full price." [audience's laughter] ... And then my dad has a strategy, he just announces in front of everyone, makes sure everyone hears him, he's like, "Okay! We walk away." [audience's laughter] I'm like, "Dad, I don't care, I don't think he cares if you walk away. Don't walk away, I'm hungry!" [audience's laughter] He's like, "Jimmy-ya, it's better to be hungry than to pay full price." [audience's laughter] And then my mom comes up behind us with four hot dogs. [audience's laughter] And she's like, "Guess how much?" [audience's laughter]

This datum is still related to datum 27 about stingy Asians. The context of this datum is about how Yang's father bargained for hot dogs at an unreasonable price. Moreover, not everyone has a culture of bargaining. Even with clever tricks, it will not yield anything because it is considered not profitable for the seller. The audience laughed because the trick performed by his father did not work, and in fact looked strange to people who were not familiar with this. Moreover, he even raised his self-esteem by saying that it was better to endure hunger than to pay in full. The peak of laughter came when the comedian's mother suddenly appeared carrying four hot dogs and ended with her signature catchphrase, "guess how much?", which is also the title of this comedy show, inviting laughters and cheers from the audience as the comedian close his show.

This is a very common stereotype, especially in Asia, where buyers always bargain to get a lower price and generally adults have no shame at all because they bargain so unreasonably that it feels like they have lost their self-respect. There is even a saying, "*It's better to go hungry than to pay full price.*" And their trait is to pretend to leave if the seller rejects their offer without empathy. Usually, the seller will eventually agree, even if it means slashing the price far below the original price, because for some sellers, the most important thing is to sell out their merchandise, even if they don't make much profit. The goal is to maximize sales, reduce stock that has expired, attract new customers, and create loyalty. However, this does not apply to all sellers around the world. Then, at the end of the comedy, Yang says that his mother finally came with four

hot dogs and, as usual, asked how much the four hot dogs' cost. He implies that, after all, Asians are persistent people who always get what they want.

This is a form of kicking down superiority because Yang tries to criticize his own group for their extreme stinginess. The incongruity lies in the punchline, *"And then my mom comes up behind us with four hot dogs. And she's like, Guess how much?"* because seeing Jimmy's father's failure, the audience would not expect Jimmy's mother to succeed with her strategy, even to the point of bringing four hot dogs.

On this date, Yang once again highlighted how Asian parents can be very stingy, even when it comes to basic necessities such as food. Yang criticized their reluctance to pay full price for food and their extreme negotiations to get more benefits. Through this humor, Yang also indirectly ridiculed the self-esteem of Asians, who, stereotypically, immediately lose face when it comes to bargaining for a cheaper price.

B. Discussion

This chapter provides the discussion on the research findings of the current study from perspective of the existing theories or based on research problems. The issues to be discussed involve the way of Jimmy O. Yang in using racial stereotypes as a tool of critical humor. From the 54-minute show titled "Guess How Much?", researcher found 28 data points containing racial stereotypes. These data points were selected based on characteristics that determine the presence or absence of stereotypes in sentences or statements according to Lippmann's Stereotype Theory (1922). After determining and

confirming that all data were qualified, the researcher described the context or representation of these stereotypes using Hall's Representation Theory (1997). The researcher then successfully implemented Monro's Humor Theory (1963) and concluded that from the 28 data, there are total of 24 contained elements of superiority and 16 contained incongruity.

The dominance of data containing superiority humor indicates a clear target in criticizing a particular group. The unequal amount of incongruity does not make Jimmy O. Yang's critical humor only focuses on the direction of laughter and those who laugh. This confirms that incongruity in the context of this comedy serves as a supporting instrument that helps trigger surprise at the punchline, which then leads the audience to the message of superiority as the core of his social criticism. That is why some data contain both aspects, superiority and incongruity, some contain only one aspect, and some contain neither aspect at all. Even so, data that do not contain either aspect are still considered because they pass the data selection which contain racial stereotypes.

Based on the results of data analysis, Jimmy O. Yang seems to use Superiority more than Incongruity as his main weapon. This shows that the main focus of this comedy is not just to make funny or shocking jokes (incongruous), but to have a bigger mission, which is to determine who has the right to laugh and who is the target of laughter. With this, comedians have the power to steer the direction of laughter. Of the 24 instances of superiority, researchers found 10 that pointed to the majority group, 8 that pointed to his own group, and 6 that did not fall into either category. This means that Jimmy O. Yang focuses his

humor primarily on criticizing the majority group in order to speak up for justice for minorities, such as when Jimmy O. Yang mocks the majority group with the stereotype that they should not be able to tell Asians apart (datum 4). In addition, he also uses his critical humor to target minority groups, such as mocking Asians for being stingy and unwilling to lose money (datum 28). Then, the remaining 7 superiority data do point to one group as the target of the audience's laughter, but the comedian does not target them with the intention of belittling and criticizing them. Like when Jimmy O. Yang said that Koreans are intense, but they are still very Asian so they are still very polite (datum 11). This joke still falls into the category of superiority because it laughs at Asians, but not as social criticism, rather as a reinforcement of in-group solidarity, or even boasting about polite culture to the out-group audience.

Although the main focus is on superiority humor, incongruity humor is also equally important. Incongruity is also necessary as a means of indirect criticism by attacking the audience's minds to make them reflect on themselves. The incongruity between the audience's expectations built up by the verse and the reversal, such as when Jimmy O. Yang compares himself to a member of BTS and the only difference is their pink hair (datum 2), or irony, such as when the comedian expresses his concern about costumes when Halloween comes around (datum 12). This is a clever and creative approach because it combines the skill of linguistics, anticipating the audience's expectations, and the ability to subvert them in a precise manner, while remaining funny and entertaining without diminishing the target.

The researcher proved that stand-up comedy material can also be used as a tool for criticism by comparing previous studies by Aruna (2024), Karim (2023), Kehinde (2025), Lambek (2022), and Maqsood (2021). The researcher agreed that constructing organized irony and absurdity can produce incongruity that disturbs the audience's mind. The findings of this study are in line with Lambek (2022) that when comedy infuses dissonance to the audience, it will lead to critical reflection, recognition, and reflective judgment. In addition, comedian carefully consider where their humor will be directed. From the show transcripts, the researcher found audience variations, such as in the lines “*And Asian people, where we at?*” and “*Thank you, White lady.*” (datum 8). Thus, critical humor is not only directed at one group, but at both majority and minority groups. The comedian makes good use of the Superiority Theory by directing punching up criticism towards the majority group, while kicking down superiority is directed at the minority group. In his comedy, he does not just continuously attack the majority group, but also invites minorities to reflect as well. However, his goal remains consistent in suppressing stereotypes and representations of Asians in America to achieve racial equality and justice. In other words, Jimmy O. Yang criticizes discrimination and injustice against Asian minorities in America using critical humor. This is the key of making humor a defensive action against harmful stereotypes.

According to research by Keawsuwan & Ma (2025), Shaukat et al. (2025), and Tennis (2025), humor can be a tool for defense and resistance against stereotypes by encouraging the power of humor and linguistics to create

discomfort in the audience. The discomforts that stemming from satire and mockery creates reflection. Jimmy O. Yang uses common bait at the beginning of the setup to provoke the audience's expectations. But then he is able to turn it around with an unexpected twist or punchline that is illogical and causes incongruity. Among several incongruities found, there are five reversal incongruities, which are punchlines that are turned upside down from the truth and aim to break down generalizing views. In this way, humor can be said to be successful as a tool for social criticism.

Overall, the results of this study reinforce the claim that racial stereotype humor functions as effective critical humor. Jimmy O. Yang's stand-up comedy not only makes people laugh, but also consistently incorporates criticism to achieve equality and justice for minority groups. The comedian fights against harmful stereotypes and the ignorance of the majority group with superiority and incongruity humor. For example, he makes the stereotype of Asian frugal living sound like a point of pride (datum 23) and unnecessary over-appreciation, almost a hint of sarcasm, when someone from the majority group is aware of minority issues simply because such moments are so rare to happen (datum 8). In this way, stand-up comedy is not just entertainment, but also a space where comedians give the audience room to reflect on social issues, thereby affirming the identity of certain groups regardless of the stereotypes that circulate in the community.

To answer the research question, the researcher states that racial stereotype humor can be considered critical humor because it contains

superiority and/or incongruity. Humor that only contains racial stereotypes but does not have elements of superiority or incongruity cannot be considered critical humor. This is because there is no material to criticize an issue. Material is essential when assembling something. In this context, superiority or incongruity becomes the main material in composing critical humor. Both serve to trigger criticism so that humor is not only entertaining, but also has the purpose of attacking social issues.

Based on the findings of the analysis, superiority acts as critical humor that attacks directly to the audience because comedians openly target a particular group to be laughed at. This differs from incongruity, which uses wordplay so that the audience must reflect on and interpret the meaning of the humor by themselves, making it indirect criticism. In Jimmy O. Yang's comedy, there are several differences that the researcher noticed, including that Jimmy O. Yang uses superiority more in racial stereotype humor that is most commonly misunderstood, namely about Asians who are difficult to distinguish from one another in terms of appearance. That means Jimmy is trying to overcome this problem and break stereotypes with his comedy. Moreover, he raised this issue five times during the "Guess How Much" show. This is in line with the findings of Maqsood's (2021) research, which states that this type of comedy is a form of counter-narrative for minority groups to gain recognition from the majority group.

CHAPTER V

CONCLUSION AND SUGGESTIONS

The chapter devotes to present the outcomes and the recommendation to whom the findings of the current study dealing with the way of Jimmy O. Yang uses racial stereotypes as a tool of critical humor.

A. Conclusion

Referring to the data analysis, this present study provides the data that could be inferred. The main conclusion of this study is that racial stereotype humor can be used as a tool for social criticism. This type of humor aims to reinforce a stereotype or break it down. Monro's (1963) Theory of Humor, which consists of superiority and incongruity, plays a major role in determining the direction in which a comedian throws a particular stereotype. When a comedian throws racial stereotype humor upwards, it means that he is criticizing the majority group. Conversely, if a comedian uses such humor in a downward direction, it means that the comedian is criticizing the minority group. In addition, to determine the context of a racial stereotype, researcher examined and analyzed the background and general assumptions using Hall's Representation theory (1997).

In this study, researcher found that Jimmy O. Yang used 24 instances of superiority humor and 16 instances of incongruity humor. The researcher concluded that he used direct criticism more than indirect criticism. It is said to be direct criticism because superiority humor tends to disparage and criticize a particular group even though it is delivered as a joke, while incongruity humor

uses sarcasm, irony, absurd punchlines, and also the reversal of facts that make the audience quietly think and reflect.

In addition, researchers also found more superiority humor that targeted majority groups as the target of laughter. This shows that Jimmy O. Yang intentionally laughed at and humiliated groups that held the dominant power, strength, and social status. This type of superiority humor serves as a weapon for minority groups in their efforts to correct false stereotypes or invalidate them.

B. Suggestions

After conducting this research, the researcher is aware of the shortcomings and limitations that can be considered for further development into better research. Based on the findings of the current study regarding the way of Jimmy O. Yang uses racial stereotypes as a tool of critical humor mainly using Monro's (1963) Superiority and Incongruity without including Relief, future research should consider Relief to study if it can be used to criticize too. Furthermore, since this study is limited to one performance by one particular comedian, future researchers can explore more comedians or contexts and expand the scope of the research in order to obtain comprehensively comparable results. In addition, the variables that were not covered and other flaws in this study may provide opportunities for future researchers to add new perspectives and enrich the understanding of cultural studies, especially on the issue of racial stereotypes.

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CURRICULUM VITAE



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