

Analysis of sexist humour content in *Lapor Pak!* on Trans7 television

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ABSTRACT

Background: Sexist humour in the mass media has a significant impact on gender perceptions in society, especially for women who are often victims of real actions. **Purpose:** This research aims to understand the meaning of humour that contains sexist elements towards women using message content analysis. **Methods:** This study uses a qualitative descriptive method with content analysis from Krippendorff. The data collection process is carried out through observation techniques, with an emphasis on the analysis of the content of the material or materials, such as text, images, audio or video. The use of this technique is expected to provide comprehensive and in-depth data on sexist humor in the comedy program *Lapor Pak!*. **Results:** It was found that sexist humour words and behaviours, such as objectification, use of sexualised double meanings, celebrating sexist humour, and the selection of sexy guest stars in the segment, have a derogatory meaning towards women. These findings suggest that there is a pattern of verbal behaviour that can reinforce gender stereotypes and create an environment that is detrimental to women. The normalisation of insulting jokes can affect society's perception and attitude towards women in general. Therefore, increasing the use of humour in the context of mass media needs to be considered to create a more positive and inclusive representation. **Conclusion:** The verbal behaviour pattern of sexist humour in the show *Lapor Pak!* can reinforce gender stereotypes and create an environment that is detrimental to women. **Implications:** This comedy program carries sexist messages that degrade women several times, which are packaged with funny behaviour so that the audience readily accepts them; this strengthens the normalisation and sensitivity of sexual harassment.

Keywords: Comedy performance; content analysis; *Lapor Pak!* Trans7; sexist humor; television

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INTRODUCTION

For decades, television as a mass media has been the most popular media for entertainment and information due to its audio-visual nature, capable of broadcasting a variety of programs, from music to reality shows (Cendra et al., 2019). As a sophisticated communication technology, television not only conveys images and sound for entertainment, advertising, and news, but also offers digital interactivity (Azogu, 2024). This viewing activity shapes television viewing culture in Indonesia, which shows significant differences between the terrestrial and digital television eras (Permana et al., 2019).

Lapor Pak! is a television comedy program that is currently popular, loved by the people of the country, by presenting various types of humour, top comedians and the latest content. The program features funny segments that are based on various topics such as criminal cases, current affairs, and celebrity gossip, with various themes and the presence of regular players such as Andre Taulany, Andhika Pratama, Wendi Cagur, Surya Insomnia, Kiky Saputri, Hesti Purwadinata, and Ayu Ting Ting. This program managed to create an entertaining and enjoyable comedy atmosphere for the audience.

The comedy show *Lapor Pak!* discusses story details directly with an interrogation, resembling a talk show presented with comedic elements (Anjani et al., 2022). Along with press freedom, various television programs feature political topics, such as political dialogues,

political debates, and political talk shows. *Lapor Pak* is one such program that attracts audiences due to its relaxed concept and humour (Yuliana et al., 2021). The humorous language used in *Lapor Pak!* can influence viewers' attitudes toward the topics discussed. Humour can be used to persuade, soften, or defuse tensions surrounding serious or controversial topics (Khaira et al., 2024).

The humour in the program is designed in the form of comedy using comedy techniques make lively, engaging, and invite laughter from the audience (Aqib et al., 2024). With its creative, fresh concept, *Lapor Pak!* became an instant success, winning the 2021 Indonesian Television Awards for Most Popular Non-Drama Prime Time Program (Putra, 2021).

The comedy program *Lapor Pak!* on Trans7 has been popular since February 22, 2021, and also gained strong audience response on YouTube through the Trans7Official channel. Its success is reflected in over 3,160 uploaded episodes and more than 10.6 million views as of April 29, 2024. According to Pikiran Rakyat, the comedy show *Lapor Pak!* is a popular program because each episode is re-uploaded on Trans7's official YouTube channel and consistently attracts a large audience. The show consistently ranks third in Trans' ratings, is among the top 50 television shows, and has garnered hundreds of thousands to millions of views on YouTube, even trending at number one several times with 7 million views (Anjani et al., 2022).

The success of *Lapor Pak!* shows that

messages conveyed through television and digital platforms can reach a broad and diverse audience, and have the potential to shape public opinion and behaviour. As conveyed by (Evans, 2023), television is a force that greatly influences society, television is the primary means for people to learn about the world, its people, its values, and customs, what is shown on television is seen as real life in everyday life, what perceptions are built in your mind about society and culture are determined mainly by television.

Television plays a crucial role in disseminating information and transmitting culture as a mass communication medium (Cheng, 2023). Popular programs can shape viewers' thinking through humor and social representation, allowing both positive and negative messages to influence their perspectives and actions. Humor itself is viewed as an aesthetic issue, namely the art of making people laugh (Benu et al., 2025). In comedy, women are often portrayed as agents who disrupt conventional order, opening up new spaces for the expression of femininity (Majewska, 2024).

Humor is a powerful interpersonal and professional communication tool because it conveys intelligence and competence (Bear & Miron-Spektor, 2024). Women are increasingly adopting various forms of humor, which are part of the social semiotics related to gender construction (Kotthoff, 2022). Emerging themes include the development of humor in children, laughter as communication, and

humor in the workplace and media. Gender itself is understood as the differences in roles, functions, status, and responsibilities of men and women that are shaped by socio-cultural factors (A. Putri & Nurhajati, 2020).

Satire encourages feminist reflection on gendered shame and its effect on women's agency. Humor use aligns with gender stereotypes—men favoring varied and aggressive styles—and its impact depends on whether it conforms to or subverts expectations, with positive humor rewarded and negative violations punished (Evans, 2023). Humor can benefit workplace relationships, but sexist humor—a subtle form of discrimination that demeans mainly women—can be harmful. Despite its prevalence, little is known about when, how, and why it affects recipients and their relationship with the initiator (Bouckaert et al., 2025).

The researcher's attention is focused on the use of sexist humour as a means of entertainment for the performers in *Lapor Pak!*, which often invites female guest stars as humour. According to a study by LaFrance & Woodzicka (1998), sexist humour is defined as humour that throws, insults, stereotypes, deceives, and/or objectifies a person based on his or her gender. Women are often the target of humour, and, unwittingly, this can shape the perception and normalise the public view that sexist humour is considered only for entertainment without serious repercussions.

Garcia-Muñoz and Fedele (2011)

represent that the social roles developed by female and male characters in prime-time television programs significantly contribute to the development and maintenance of gender stereotypes. These schematic representations are built in the imagination, which is why these models work in the emotional realm, through empathy between the viewer and the situation and/or character depicted.

According to Ford et al. (2015), they assert that humor that targets women as sexual jokes demeans them while reinforcing negative stereotypes and gender inequality. This type of humor is known as sexist humor, which is humor that discredits a particular gender (Villasanta et al., 2022). However, the representation of women as audiences is also problematic, because in both the United States and the United Kingdom, they are often viewed solely as consumers—especially housewives—so the complexity of women's experiences is rarely acknowledged (Wait, 2021).

According to research conducted by Putri et al. (2024), the television program *Lapor Pak!* has not fully complied with broadcast media legal and ethical guidelines. This is evidenced by the discovery of several clips from the comedy show *Lapor Pak!* that violate the Broadcasting Code of Conduct for Standard Broadcast Programs. However, these still appear to be considered within reasonable limits and have not received a warning from the Indonesian Broadcasting Commission, which is why *Lapor Pak!* continues to run.

Based on research by Siddiqi et al. (2018), women are often projected as confused and difficult to understand, thus reinforcing gender stereotypes. This assumption arises because there are still many victims who do not dare to report their cases. One of the acts of sexual violence that is still rampant is sexual violence in the public sphere, such as verbal sexual violence. One form of it is the delivery of humor that contains sexism or can also be said to be sexist humor (Greengross et al., 2020).

Sexist humor tends to legitimise rude and discriminatory behaviour towards women by deeming it an appropriate joke, by using women as vulnerable objects of jokes. This kind of humor indirectly normalises the view that disrespectful treatment of women is acceptable or funny. Thus, the irresponsible use of sexist humor not only exacerbates gender inequality but also signals that abusive behaviour towards women is legitimate or socially acceptable (LaFrance & Woodzicka, 1998).

Jarwo Kwat is a solo comedian who previously joined a comedy group called Diamor. Diamor, consisting of Komeng, Mamo, and Rudy Sipit. His name is widely known when he played the character Jalal in the series *Para Pencari Tuhan* (Fadhilah, 2022).

A recent case of harassment in the media occurred in a new comedy program, reported by tribunews.com in Figure 1. A video clip of comedian Jarwo Kwat hugging Chateez sparked controversy, as netizens criticized the act despite it being part of a scripted scenario.



Source: Tribunnews, 2024

Figure 1 News Senior comedian Jarwo Kwat harassed women in the comedy program “Target Operation”.

The incident highlights the negative impact of irresponsible sexist humor.

Then, recently, the incident of sexual harassment through humour against the female presenter, Najwa Shihab, in a stand-up comedy show hosted by comedian Felix Seda has gone viral. Through liputan6.com, Felix Seda reportedly delivered a sentence containing elements of sexism in his joke, saying, “Ms Nana is wonderful, her clothes are white like the sheets in my house, I feel at home sleeping on her, her shoulders” (Ravita, 2024).

This incident shows how degrading acts toward women can occur on television without awareness from either party, raising concerns about the normalization of abuse in humor. While comedy shows aim to entertain, they also play a broader role in shaping public perception and can have wider social impacts (Ford et al., 2013).

Lawless et al. (2020) have revealed that humour can be a powerful tool of subjectivity,

especially towards women, if humour is sexist. Sexism is a belief system that systematically distorts women’s knowledge, thereby reducing their dignity and harming their existence as human beings. This sexism refers to the stigmas of society regarding the roles of men and women. The history of sexism has a long journey, starting in the prophetic era, which was still thick regarding Shopping and until now, giving birth to feminist and anti-feminist movements (Vizcaíno-Cuenca et al., 2024).

The research conducted by Elisabeth and Adim (2022) in entertainment programs, most humour tends to be directed at women with sexist humour characteristics that demean, oppress, and provide gender stereotypes without considering individual dignity. This shows that in the context of entertainment, especially mass media, sexist humour can be a significant phenomenon and has the potential to influence people’s perceptions and views on gender.

The journals mentioned contributed to the

state of the art, providing theories and references that both support and challenge the research, thus strengthening the research foundation. Previous studies have discussed humor in the program *Lapor Pak!* related to gender issues, but none have focused on sexist humor using this analytical method. Therefore, this study adds to the literature and makes a new contribution to media and communication studies.

While Based on the Broadcasting Law, Chapter IV concerning the Implementation of Broadcasting, Article 36 paragraph one, broadcast content must contain information, education, entertainment, and benefits for the formation of intelligence, character, morals, progress, national strength, maintaining unity, and the values of worthiness Indonesian religion and culture (KPI, 2018).

Sexist jokes online contribute to reinforcing gender stereotypes and normalizing discriminatory attitudes. This makes sexism seem like a normal part of everyday communication. Sexist humor has social impacts because its message is more easily accepted. As a result, gender bias can be perpetuated in society (Cendra et al., 2019).

Then based on Law of the Republic of Indonesia number 32 on Broadcasting stating that the content of the prohibition prohibits ridicule, degrading, harassing, and/or ignoring religious values and human dignity in Indonesia, the regulation must be an effective legal basis to protect victims and reduce similar incidents in the future (KPI, 2018). However, the lack

of public awareness of sexual harassment and sexist humor often makes this phenomenon too common and tends to be normalized.

Sexist humour not only portrays views that demean women, but also reinforces unhealthy gender stereotypes and emphasises inequality in society. Sexist humour in this context cannot be considered only as ordinary entertainment, but also as a tool to strengthen patriarchal power structures and suppress the role and dignity of women in society.

This raises questions about the responsibility of the mass media in presenting humour and its influence on gender social constructions. Is language in humour only entertainment, or does it have a deeper meaning, so that it has the potential to shape people's views on the role and dignity of women?

In mass media, particularly television entertainment programs, sexist humor is an important issue to research because, while entertaining, it often relies on gender stereotypes that demean women. Research conducted by Ford and Woodzicka (2024) assert that for individuals with high levels of prejudice, derogatory humor can shape shared perceptions of norms that normalize discrimination and influence their reactions to it.

The approach used in this study is a type of qualitative descriptive research using the Klaus Krippendorff analysis method. By examining the actual message, we can gauge the extent to which implicit or explicit sexist humour is present in the program's content.

Research on sexist humor in television comedy is valuable for expanding scientific studies of interpretation while providing public insight into forms of sexist humor in Indonesia. It also encourages society to be more sensitive and critical toward humor that demeans certain groups, especially women who are often its victims.

This study is expected to raise awareness of sexism in mass media by showing how portrayals shape public perception and stressing the need for critical engagement with gender representation. It aims to promote gender equality, uphold dignity, and encourage more inclusive narratives that reflect diverse identities and experiences.

RESEARCH METHODS

In this study, the researcher uses a descriptive type qualitative research method to test the condition of natural objects, where the researcher is the key instrument, with the Krippendorff Clause content analysis method (Gheyle & Jacobs, 2017). Analysis is a research technique to make replicable conclusions and valid data by paying attention to context. What is meant by “content” in this case includes meanings, words, symbols, images, ideas, themes, or messages that can be communicated (Krippendorff, 2019).

A systematic approach to evaluate the substance of communication and its transmission, or an analytical instrument to monitor and analyse the communication

activities of selected communicators, is content analysis. The selection of this method is in accordance with the focus of video content analysis research, especially in identifying and understanding the phenomenon of sexist humour (Krippendorff, 2019).

The data collection process was carried out through observation techniques, with an emphasis on the analysis of the content of materials, such as text, images, audio or video. The use of this technique is expected to provide comprehensive and in-depth data on sexist humor in the comedy program *Lapor Pak!*.

In conducting the analysis, the researcher will apply Klaus Krippendorff’s content analysis approach with a focus on identifying visible and invisible (latent) messages in video content. This study will look at the video content of the television program *Lapor Pak!* based on an initial analysis of several episodes to identify and intensify the sexist humour that often appears. Episodes that meet those criteria are the primary focus in the analysis of the text to provide a clear and in-depth picture of the representation of sexual harassment in sexist humour in this comedy program, as follows.

There are three selected episodes of the comedy program *Lapor Pak!* that were chosen by the researcher because they are relevant to sexist humour. The first episode features Clara Gopa with the title “Ayu dirayu Cowo Ganteng?”, aired on December 5, 2023, and gained 531,000 viewers. The second episode features Lala Widy with the title “Surya

mau spill biar kamu untung terus!”, aired on November 17, 2022, and reached 352,000 viewers. Meanwhile, the third episode features Shiva Aprilia with the title *Pasukin, Nunggu Siva Aprilia Lompa-Lompat*, aired on July 15, 2022, and attracted 910,000 viewers.

The researcher chose this episode because it has relevance to sexist humour, but after observing many episodes that contain sexist humour, the researcher decided to select three episodes to have a comparison and diversity of material that can support the understanding of sexist humour in the context of *Lapor Pak!*. Each selected video contains a sexist message, where the sexist message is obtained from watching the video and then capturing the screen (screenshot), labelling the conversation with

dialogue and analysing it into sentences, then continuing with checking the visible (manifest) and invisible (latent) messages.

RESULTS AND DISCUSSION

The researcher’s analysis highlights the use of sexist humour in Ayu Ting Ting’s expressions and interactions with guest star Clara and other performers. When Andika asked Ayu, who acted as an office maid, to make a drink for Clara as a guest, Ayu replied, “Do you still need a drink?” “The factory is already there,” all the players and spectators seemed to laugh.

They understood what Ayu Tingting meant, then continued with a clarification, “I mean, I have been drinking since yesterday.” In this case, the audience highlights Clara, who is

Table 2 Analysis of Clara’s Episode “Ayu Tempted by a Handsome Child?” Part 1

Screenshot



Actor	Text	Situation
Andika Pratama	Come on, invite you to drink.	
Ayu Tingting	Who?	
Andika Pratama	This is the Guest Commander.	
Ayu Coloring	Do you still need to drink? You already have a factory hahaha...I mean, you have been drinking since yesterday. Are you thirsty, brother? Don't you already have a water tank? You definitely do not get thirsty.	The entire cast laughed, and the audience could hear the laughter in the background.
Clara Gopa	Yes, but there are no straws yet.	All the players and spectators laughed.

Source: YouTube Trans7 Official, 2023

wearing tight clothes so that parts of her body are visible.

Then “Are you thirsty? Do you already have a factory? With this word being very ambiguous, but with the actors and the audience in the background laughing out loud, it shows an explicit message that Clara has breasts that hold water, so it does not need to be drunk. In this interaction, Ayu Ting Ting uses sexist topics in humour to invite laughter from the audience, even though it can demean fellow women. In this segment, another female performer, Hesti, responded with laughter that indirectly supported this incident.

This message appears (manifest) in Table 2 of the videos related to beverage requests. When Andika asked Ayu Ting Ting, who plays the role of an office maid, to make a drink for Clara as a guest, Ayu replied with sexist humour, “You still need a drink? Yes? There is a factory.” This phrase openly refers to Clara’s body parts, and the audience’s laughter reaction shows the acceptance of this message as humour.

Clarification and ambiguity, Ayu then clarified by saying, “I mean, I have been drinking since yesterday,” which is still sexist about Clara’s appearance. Ayu then commented, “Are you thirsty, sis? Do you already have a factory? It is impossible to be thirsty,” with ambiguous words but interpreted as a joke about Clara’s breast size.

The laughter reactions of the cast and audience in the background show the acceptance of sexist humour expressed by Ayu Ting Ting.

Laughter indicates that this message was positively received by those who participated.

The researchers highlighted sexist humour in the interaction between Andre Taulany and guest star Clara. Clara handed the watermelon to Andre, “Mr Andre, this is a small souvenir, very fresh to open.” Andre replied, “May I open it? Very rich,” which was greeted with laughter from the actors and the audience. Clara added, “This one is red and has no seeds, but the one here has seeds, Mr Andre,” while showing a watermelon, and the other players and spectators laughed.

The message contained in the words conveyed was well captured by the actors and the audience in the background, thus inviting loud laughter. Wendy Cagur replied, “This!” while pointing to a package containing watermelon. Andre Taulany replied, “If only there were a seed in it.” Ironically, guest star Clara, as a woman, uses sexist humour by condescending to herself, as a guest star on a television comedy show. Clara, who has a background as a dangdut singer, did not show any talent or singing ability but joined other comedy actors by making herself a sexist topic.

Manifest Message video Table 3, Laughing Together, when Clara offers a watermelon to Andre Taulany, and Andre replies with a sentence with a sexist connotation. The reaction of the players and the laughing background audience shows Andre’s acceptance of sexist humour. Clara is used as an object of humour by using the watermelon situation as a metaphor

Table 3 Analysis of “Clara Gopa Ayu’s Episode of Being Teased by a Handsome Child?” Part 2**Screenshoot**

Throw	Text	Situation
Clara Gopa	Mr Andre has some souvenirs, and it is very refreshing to open them.	Clara said while handing over the package containing watermelon, and all the players and spectators laughed.
Andre was surprised.	Can I open it, haha? Really refreshing, hihi	
First Blind	Do you want to open it or open it yourself?	
Andre was surprised.	Just open it now, hahaha.	The entire cast and audience in the background laughed.
Andre was surprised	It bothers you.	
Clara Gopa	This red one does not have seeds, but this one has seeds, Mr Andre, hihi	Clara handed the watermelon to Andre.
Andre was surprised.	Which?	
Clara Gopa	Eh, this is Mr Andre (showing a bag containing watermelon)	The entire cast and audience in the background laughed.
Wendy Cagur	Which one is here! (Wendi points to the pocket)	
Andre was surprised.	I want to have a seed.	
Clara Gopa	Well, there are these, Sir; there are two.	
Andre was surprised.	Now here it is: if there are no seeds, it does not taste good.	The entire cast and audience in the background laughed.
Andhika Pratama	I do not like the innocent.	

Source: YouTube Trans7 Official, 2023

to discuss sexual issues. Andre uses ambiguous sentences that clearly have sexual connotations when making Clara the object of a joke.

The guest star’s welcome, Clara responded without looking offended and even extended her joke by providing more information about watermelon. Clara’s positive reaction to this sexist humour can be articulated as an assimilation into the sometimes self-deprecating norms of comedy.

The Invisible Message (Latent) in Table 3 of the video *The Use of Sexist Humour by the Guest Star, Clara*, as the guest star and a woman uses sexist humour by demeaning herself, the use of humour can be interpreted as a strategy to adapt to the dynamics of comedy shows and show a willingness to be the object of sexist jokes. Ironically, Clara, as a woman, takes on the role of an object of sexist humour by deliberately degrading herself.

This creates a paradox where guest stars who are supposed to appear as characters with specific abilities instead choose to use sexist humour as a means of comedy. Normalisation of Sexist Humour: The positive reactions from background performers and audiences to sexist jokes suggest that this type of humour has been internalised and considered part of the norm of comedy in performances.

The researcher’s analysis highlights sexist humour in the interaction of actors Andre Taulany, Gilang, and guest star Lala Widy. Gilang carried a tray filled with milk and bananas while saying, “Mba Lala, this is a soothing drink,” which was greeted with laughter from the actors and the audience. Hesti asked, “Why bring bananas too?” Gilang replied, “Because bananas contain magnesium, which can lower

blood pressure” Andre Taulany added, “True, according to surveys, bananas can reduce anger.”

Then Kiki Saputri immediately asked Lala Widy, “But you like bananas?” Lala Widy replied, “I like bananas” After that, Andre reacted, “Really? Do you want me?” Andre Taulany and Kiki Saputri involved Lala Widy in a conversation about bananas with reference to the question of whether she likes bananas or not. Table of manifest messages 4 Video Dialogue of Andre Taulany’s invitation to Lala Widy, Andre Taulany’s statement that invited Lala Widy to choose her own bananas, “want my bananas?” created a situation that could be immediately identified as a sexual invitation.

Invisible Message (Latent) Table 4, Sexual Connotations in Andre Taulany’s Statement,

Table 4 Analysis of Lala Widy’s Episode “Surya Wants to Spill So It is Always Profitable”

Screenshot



Actor	Text	Situation
Kiki Saputri	However, Sis Lala likes bananas	Andika demonstrated the pitting position Siva was referring to by directing his hands between his upper arm and the side of his chest.
Lala Widi	I love bananas	All the actors and background members laughed.
Andre was surprised.	Really? Want my bananas?	
Shiva Aprilia	I already have it myself, Sir.	

Source: YouTube Trans7 Official, 2022

although not explicitly stated, Andre Taulany's invitation to Lala Widy, "want my banana?" contains offensive sexual connotations. This statement can be interpreted as a joke that refers to an intimate situation or underestimates the existence of Lala Widy.

Sexuality is often a taboo and sensitive topic. Using an object like a banana to describe something sexual can be a safe and indirect way to discuss or make fun of the topic without being too vulgar or explicit.

The researcher's analysis highlights the use of sexist humour in the expressions and interactions of guest star Siva Aprilia and other performers in the program *Lapor Pak!*. Siva Aprilia's explanation of his expertise in boxing, which was then followed by an invitation to "pitting" (martial arts techniques), became the focal point of this analysis.

In that context, Siva Aprilia openly offered to practice the "pitting" technique by determining a position in the form of a pinch between the

Table 5 Episode Siva Aprilia "Gymnastics, Pasukin Waiting for Siva Aprilia to Jump"

Screenshot



Actor	Text	Situation
In April:	I am good at boxing. I can box. Does anyone want to hit me?	
Andika Pratama, Wendi, and Surya have trouble sleeping:	Yes! Yes! Yes!	
Andre Taulany :	Right, right Just open it now, hahaha.	Point to the audience in the shooting area The entire cast and audience in the background laughed.
In April:	No, I am serious, I can do it.	
Andhika:	Promoted? So the head is here.	Andika demonstrated the pitting position Siva was referring to by directing his hands between his upper arm and the side of his chest.
In April:	Try it here, who wants, who wants,	
Andhika Pratama:	If you fish carefully, if you fish properly, it will be dark.	
In April:	Yes, you can run out of time	
Andhika:	Darkness was not dark in his eyes, but dark in his home.	All the players laughed, and the audience could hear the laughter.

Source: YouTube Trans7 Official, 2022

upper arm and the side of the chest to block the opponent's airway. Here, the use of words like "is there anything I want to blackmail?" gives a touch of humour, but in a context that can then bring up elements of sexuality.

In the next scene, when other players such as Wendi, Andhika and Surya Insomnia enthusiastically express their willingness to become Siva Aprilia's training partner, the situation turns into a sexist joke. Andhika Pratama then demonstrated the "pit" position without Siva Aprilia's presence, and attention was drawn to Siva's chest, which looked striking while wearing a tight t-shirt.

This message appears (really) in Table 5 of Siva Aprilia's presentation video. Siva Aprilia openly offers to practice the "pitting" technique in the context of pencak silat boxing, followed by words such as "Is there anyone I want to fight?" This is real content that is clearly visible and identifiable. Then, the enthusiastic reaction of other players in response to Siva Aprilia's question, the enthusiastic reaction of Wendi, Andhika and Surya Insomnia, who expressed their willingness to be Siva Aprilia's partner in practising the "hole", was also included in the manifest message. This action shows a level of enthusiasm and active involvement in the situation.

Demonstrating the "pitting" position that Andika Pratama did "without the presence of Siva Aprilia" and explaining it visually by detailing the position of the head close to the side of the chest. It is also a real message that

can be observed directly. Andhika Pratama's sensual comment, Andhika Pratama's comment, "the eyes are not dark, the household is dark," which refers to sensitive situations that can have an impact on the household, is also a real message spoken openly.

This message is not visible (latent) in Table 5 of the video about the element of sexuality with the "Piting" Position. Although it is not explicitly stated, choosing the position of "pitting sheep" as part of a self-defence technique can carry an unspoken intention that contains elements of sexuality; it reveals an invisible message that involves using martial arts situations to incorporate elements of sexuality.

The researcher's analysis highlights the use of sexist humour through expression and interaction between Andre, Siva Aprilia, and other players. In this segment, some aspects in the context of photography and gymnastics are used as materials to expose Siva Aprilia's body parts in a degrading way.

First, Andre said that Siva had a hobby of shooting, and this was followed by giving Siva a pistol that was in his pocket. Then Andika responded with the sentence "shooting gymnastics, please", which is still ambiguous. However, Surya Insomnia's movements and comments saying "nitip jump a little" suggest that the purpose of "shooting gymnastics" is to make Siva's protruding chest appear to move while jumping.

Next, Andre taught Siva to do gymnastics

Table 6 Screenshots and dialogues of Siva Aprilia's sexist episode "Gym Weapons, Pasukin Waiting for Siva Aprilia to Jump" Part 2 (15/07/22)

Screenshot



Throw	Text	Situation
Andre was surprised Shiva Aprilia	He was good at boxing, and he also shot I am a doctor who loves sports, like Pak Haji.	
Andre was surprised. Shiva Aprilia	Oh, I want to teach you, the police must be better.	Bow pistol for Siva
Andre was surprised. First Blind	I do not want to see you yet. How to take a picture of it	
Surya Insomnia	The nitip commander jumped a little	The laughter of the audience could be heard in the background.
Andre was surprised	Surprised, I can read your mind.	
Andre	Come on, get ready... Right right, left left, Dor-dor-dor	Andhika Pratama, Surya Insomnia, and Wendy get together while watching Siva Aprilia and Andre Taulani do gymnastics.
Wendy Cagur	Wait a minute, guys, what are you doing?	Wendi only realised that Andika's hand had been stroking Wendi's head from the beginning when she saw Siva Aprilia and Andre Taulany doing gymnastics.
All players and spectators' backgrounds	Applauded	Laugh together.

Source: YouTube Trans7 Official, 2022

movements by stepping right and left, but the other players asked Siva to jump around. The apparent meaning of this sexist humour

emerges in this situation, where the exploitation of Siva's posture, especially her open chest due to her tight clothing, is the focus.

This message appears (materialised) in table 6 of the video when Andre conveys Siva Aprilia's hobby of taking pictures. Andre openly said that Siva Aprilia had a hobby of shooting and gave Siva a pistol from his gun pocket. This is a clear and observable real message.

Andika Pratama and Surya Insomnia's comments, Andika Pratama's "shooting gymnastics" comment, accompanied by Surya Insomnia's comment "jump a little", are also real messages. Both comments blatantly refer to the shooting gymnastics action related to Siva Aprilia's body exploitation.

Audience and player reactions, the sentence "It ends with the sound of audience laughter in the background, and it seems that all the players in this segment are laughing in response to the joke" is a real message that shows a positive reaction in the form of laughter—from the background of the audience and the cast, showing the acceptance and reaction to the joke.

Video of invisible (latent) messages Table 6 during the exploitation of Siva Aprilia's body, although not explicitly mentioned, Siva Aprilia's visual exploitation of the body to shoot gymnastics carries an invisible message. Determining how to dress prominent body parts, especially in tight clothing, can be considered degrading exposure.

The scene that shows Surya, Wendi, and Andika gathering, stroking Wendi's head, and watching Shiva jump around, creates a latent message about the objectification of the

female body. This situation can be considered degrading and leads to an objective assessment of Siva Aprilia's body (Awasthi, 2017).

The author obtained the results of this study from direct observation of 3 video content reports, *Sir!* which were broadcast on Trans7 television and were also uploaded on the official Trans7 YouTube channel by paying attention to the footage in the video. The researcher used a content analysis approach; there are several scenes of sexy messages that demean women, which are packaged with funny behaviour. Based on the researcher's observations, the following results were obtained.

The objectification of the female body, in television comedy programs, often creates situations where women are seen as sexual objects rather than individuals with personality, talents, or skills. Using a woman's body as a joke without considering women's dignity (Szymanski et al., 2011).

According to R. Riquelme et al. (2021), in the context of social psychology and media studies, the discussion of objectification refers to the way in which a person is perceived as a sexual object by others. This is especially evident through media and popular culture.

Soft double/double meaning in sexual context, Soft double Humour or sexual puns in television programs are often used to evoke laughter through the use of words or phrases that have many meanings, one of which is sexual. Language or words are a tool for humans to communicate because they are capable of

translating what you want to convey to the interlocutor or target audience. In many cases, the language in a joke may be ambiguous, and its meaning can be interpreted differently by the recipient of the message.

While the primary purpose is to provide entertainment, the use of sexist humour such as double entendres can have a broader social impact. Research shows that exposure to certain forms of humour, including feminist humour, may influence individuals' awareness and their willingness to engage in collective action for gender equality. In the context of the comedy program *Lapor Pak!*, jokes that contain ambiguous or sexually suggestive meanings may not only entertain but also shape viewers' perceptions of gender roles and normalise discriminatory attitudes if left unaddressed (Vizcaíno-Cuenca et al., 2024). As in the scene analysis report of the comedy program *Lapor Pak!* The above characters may use language that is entirely related to non-sexual topics, such as "shooting gymnastics", "jumping around a bit", "do you like bananas? Want me?" However, due to its inherent connotation or double meaning, it can be interpreted as a joke that is sexual in nature. The use of phrases or words that have multiple meanings can stimulate a laughter response, especially if the audience understands that the hidden meaning contains elements of schizophrenic humour.

Celebrating sexist humour, laughter is a type of nonverbal facial and vocal communication that expresses positive emotions in the form of

joy. Then laughing at sexist humour is a form of celebrating sexist humour or justifying sexual harassment or unethical behaviour towards women (Attardo, 2016).

Humour that offends or insults a particular individual or group, especially regarding serious issues such as sexual harassment, should not be used or considered funny (Nugraha, 2023). Nugraha's study of political humour in Indonesian newspaper cartoons shows that humour often reflects cultural norms and can perpetuate negative stereotypes when not carefully managed. Similarly, in the context of sexist humour on television, jokes that demean or objectify women risk reinforcing harmful gender perceptions among audiences.

Exposure to feminist humour research further highlights how humour can shape collective awareness and social action. Vizcaíno-Cuenca et al. (2024) explain that humour addressing gender inequality can encourage reflection and even motivate collective action toward equality, depending on how it is framed. In contrast, when sexist humour is normalised—as seen in *Lapor Pak!* women may face social dilemmas in responding. Laughing at such humour may be interpreted as complicity, while rejecting it can expose them to stigma or negative judgment. This reflects the complexity of audience reception and the importance of message framing in humour related to gender issues.

Jokes that glorify or justify sexual harassment are not only unethical but can also

contribute to a dangerous and unsafe culture. This kind of humour can distort people's views and normalise serious issues such as sexual harassment. Thomas E. Ford's research in "Sexist Humour and Beliefs That Justify Society's Sexism" suggests that exposure to sexist humour can reinforce sexist attitudes and beliefs, especially among individuals who already have hostile sexist attitudes (Ford et al., 2013).

This is reflected in the dialogue and interaction between the players who use elements of sexist humour as a joke. Guest star selections that emphasise physical appeal often contain derogatory jokes, based on gender stereotypes and judgments based on physical appearance. On several occasions, comedians make jokes or comments that explicitly or implicitly refer to the sexy performances of guest stars, eliciting laughter from the audience by using sensual situations.

CONCLUSION

This research highlights the importance of understanding the content of the use of humour in comedy programs such as *Lapor Pak!* for all parties involved, including television program creators and viewers. In this analysis, it was found that sexist humour, which includes objectification, the use of double-meaning sentences that contain sexuality, celebrating sexist humour, and the selection of sexy guest stars in tight clothing, can negatively impact women's dignity and reinforce derogatory

gender stereotypes.

It is important for television content creators to consider better the impact of the humour used in their programs. In addition to entertaining, program materials should also promote the values of gender equality and respect for individual dignity. The advice for programs like *Lapor Pak!* and the like is to avoid using derogatory sexist humor. It is better to find creative ways to entertain without involving negative gender stereotypes that can trigger stigma and discrimination.

Gender equality education can be an important part of training production crews and talents to be more sensitive to sensitive issues, including in the creation of comedy program materials. The more they understand the implications of offensive humor, the more likely they are to create content that is more inclusive and respectful of diversity. This is important because television programs have a great influence in shaping people's views.

For viewers, it is important to develop a critical attitude towards the content they consume. Providing constructive feedback to television stations and program creators is an important step in bringing awareness to the impact of humor used. Support for programs that promote positive values is also indispensable to drive change in the entertainment industry. Viewers can play an important role in pushing for more responsible and ethical programs.

With this step, it is hoped that television comedy programs can provide positive

entertainment without having to harm certain groups or emphasise gender gaps. More than just entertainment, these programs can be a means to promote tolerance, respect for diversity, and gender equality in society.

This is an important step towards the formation of a more equitable and equal culture, where every individual feels valued and respected regardless of their gender, background, or social status. These efforts can also reduce negative stereotypes and discrimination that often appear in the mass media.

In addition, efforts to create a more inclusive and respectful media environment for all individuals, regardless of gender, are a long-term investment in building a more just and civilised culture. Women's empowerment and the rejection of gender discrimination should be at the top of the agenda in the entertainment industry, so that every individual can feel valued and respected without gender-based pressures or judgments.

With the increasing awareness and commitment to changing the paradigm of media content creation, it is hoped that the future of the entertainment industry will be more inclusive, diverse, and inspiring for everyone. Comedy programs have great potential to be agents of positive social change, promoting values such as equality, tolerance, and respect for individual dignity. In the long run, this will result in a more civilised society and respect for diversity.

Therefore, this research is not only important in an academic context but also has significant

practical implications. By understanding this, the public can be more critical in studying the media, especially in accepting humour in television comedy programs, and we can choose more responsible media and support more inclusive and equitable social development.

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