REGISTER REALIZATION IN THE DC IMPROV STAND-UP COMEDY

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ABSTRACT

This research is entitled Register Realization in the DC Improv Stand-up Comedy. The number of data in this research were 2 videos of the stand-up comedy and the comedians performing in the stand-up comedy are Heather Renee and Terry Biddle. The researcher used purposive sampling method when collecting the data, and the data used in this research were obtained by downloading the videos from You Tube.

The result of this research shows the description of field of discourse in the stand-up comedy explains that the experiential domain of the discourse of the stand-up comedy is about Heather Renee's personal experience and black people or "Nigger". The short – term goal is that Heather Renee and Terry Biddle as the comedians wanted to amuse and entertain the listeners by telling Heather's personal experience and black people or "Nigger" with some jokes inside it. The long-term goal describes that Heather Renee as the comedian might want to do a better thing in her life in the future while Terry Biddle might want to see all people in America, blacak or white people use the word "Nigger" easily and legally in the future. Tenor of discourse shows that the agentive or social roles are the relationship between the comedians and the audiences. The status between the comedians and the audiences is equal. Besides that, social distance in the stand-up comedy is minimal. The description of mode explains that the role of language in this stand-up comedy is anciliary. Then, type of interaction is monologic while the medium of this data is spoken as well as the channel is phonic and graphic. Next, the rhetorical Mode of this stand-up comedy is narrative.

Key words: Register, Register Variables, DC Improv Stand-up Comedy

Penelitian ini berjudul Realisasi Register di DC Improv Stand-up comedy. Jumlah data yang digunakan dalam penelitian ini adalah 2 penerimaan gambar dari stand-up comedy, dan komedian-komedian yang tampil dalam stand-up comedy tersebut adalah Heather Renee and Terry Biddle. Peneliti menggunakan sampling dengan maksut tertentu ketika memilih data untuk dianalisis, dan data dalam penelitian ini diperoleh dengan mengunduh penerimaan gambar dari You Tube.

Hasil dari penelitian ini menunjukan bahwa penggambaran topik (field) dari wacana di stand-up comedy menjelaskan bahwa topik pengalaman dari wacana dalam stand-up comedy adalah tentang pengalaman pribadi Heather

Renee and orang-orang berkulit hitam. Tujuan singkat dari wacana ini adalah Heather Renee dan Terry Biddle sebagai komedian ingin menghibur dan membuat penonton tertawa dengan menceritakan pengalaman pribadi Heather dan orang-orang berkulit hitam dengan lelucon di dalamnya. Tujuan panjang menggambarkan bahwa Heather Renee ingin melakukan hal-hal yang lebih baik dalam hidupnya di masa depan sedangkan Terry Biddle ingin melihat orang-orang di Amerika menggunakan kata "Orang Hitam" dengan mudah dan sah di masa depan. Suasana umum (tenor) dari wacana ini menunjukan bahwa peran sosial dalam stand-up comedy ini adalah hubungan antara komedian dengan penonton. Status antara mereka adalah setara. Selain itu, jarak sosial antara mereka adalah rendah. Penggambaran cara (mode) menjelaskan bahwa peran bahasa di stand-up comedy adalah membantu. Kemudian, tipe interaksi adalah bicara sendiri, sedangkan media data ini adalah bicara serta saluran komunikasinya adalah bunyi dan gambar. Berikutnya, cara retorisari stand-up comedy adalah cerita.

Kata kunci: *Register, faktor berubah-ubah register, DC Improv Stand-up Comedy*

INTRODUCTION

When people are communicating, unintentionally context covers among the people because the context comes without being planned. It can help people to understand well the situation in which the communication takes place, so people can use the language to communicate in a correct way based on its context. There are two kinds of context, and they are commonly called as context of culture and context of situation.

Context of situation can be specified through register. Halliday (1985: 38) states, "A register is a semantic concept. It is a concept of the kind of variation in language that goes with variation in text situation". Register concerns on a language variety which is based on the *use*. It means that register is a variation of language that occurs in society, because people use language in situation associated with certain group. As a result, people know that register is a good way of people in uttering something.

In addition, register has three variables that are usually called as field, mode, and tenor. Field refers to "What is going on", tenor refers to "Who is taking part" and mode refers to "How language is being used". It can be concluded that through field, mode, and tenor people are able know with whom people are talking to, what topic people are talking about, and what channel or kind of language people use when people are talking to. Those relationships sign certain aspect of our social situation that always influences the language as it is being used.

The field, tenor, and mode of discourse summarize the 'motivational relevancies' which drive the text and make up the context of situation. The context of situation, as defined in these terms, is the immediate environment in which a text is actually functioning. These following things is the contextual description of field, tenor, and mode proposed by Butt (2000: 192-193).

The contextual description of field of discourse in the text can be realized by identifying:
1. Experiential domain
2. Short-term goal
3. Long-term goal

The contextual description of tenor of discourse in the text can be realized by identifying:
1. Agentive or social roles.
2. Status
3. Social distance

The contextual description of mode of discourse in the text can be realized by identifying:
1. Role of language
2. Type of interaction refers to whether the text is all spoken by one person (monologic) or by other participant (dialogic).
3. Medium is whether the text was originally spoken, written or even signed.
4. Channel is how the text was originally received, either phonic or graphic or, in the case of signed text, visual.
5. Rhetorical mode refers to the overall feeling of the text.

Register variables covering field, tenor and mode can be associated with the realization of the meanings and those meanings are realized through the lexicogrammatical pattern. It can be concluded that the field can be associated with the realization of experiential meanings; these meanings are realized through the transitivity patterns of the grammar. The mode can be associated with the realization of textual meanings; these meanings are realized through the theme patterns of the grammar. The tenor can be associated with the realization of interpersonal meanings; these meanings are realized through the mood patterns of the grammar.

In this research, the researcher decides to analyze DC improve stand-up comedy because it contains various themes and jokes as it is performed in a single time, so the researcher is interested in exploring the contextual description of field, mode, and tenor of this stand-up comedy. Since SFL is concerned with language as a resource for making meaning, the researcher is challenged to explore the language used by a comedian through its function of clauses. The researcher chooses this stand-up comedy because it also has various utterances originally produced by American native speakers who use English as their mother tongue. It is very interesting to analyze the utterances they produce through SFL on its register variables.

RESEARCH METHOD

1. Object of the Research

The Performance of the stand-up comedians is the object of this research, it is in the form of video. The stand-up comedy belongs to DC improv

comedy show and the stand-up comedians perform in the stand-up comedy are Heather Renee and Terry Biddle. In this research, the researcher has 5 videos of DC Improv stand-up comedy, but the researcher chooses to analyze 2 of 5 videos as the data in this research because the 2 videos have more interesting topics and are understandable.

2. Unit of Analysis

This research mainly focused on register variables covering field, tenor, and mode. It is realized at the lexicogrammar strata. According to Eggins (1994: 82), if the stratum of language to be analyzed is lexicogrammar, the unit of analysis is clause. So, the unit of analysis of this research is *clause.*

3. Techniques of Data Collection

The data used in this research were taken from website on: http://www.youtube.com/watch?v=-50Wx84yHsM and the data were obtained by doing some steps as follows:

a. Browsing the video of DC Improve stand-up comedy on you tube.com
b. Choosing the video
c. Downloading the video on you tube. Com
d. Transcribing the video

4. Techniques of Data Analysis

a. Watching the stand-up comedy
b. Reading the transcript.
c. Segmenting the data into clauses
d. The clauses were analyzed in term of transitivity system.
e. After the clauses have been analyzed in term of transitivity, the next step was analyzing into mood.
f. The last step was analyzing into theme and rheme.
g. Next, classifying register variables of every clause found in the video transcript and discussing the contextual description of each variables.
h. The last step was drawing conclusion.

FINDINGS AND DISCUSSION

The transitivity analysis, mood analysis, and theme analysis of the stand-up comedy number 1&2 can be presented in the following tables.

Transitivity Analysis

Transitivity analysis is divided into seven processes; they are Material Processes, Mental Processes, Behavioural Processes, Verbal Processes, Existential Processes, and Relational Processes.

Table 1 the Frequency of Transitivity Analysis of the Stand-up Comedy

Process Types	Stand-up comedy number 1		Stand-up comedy number 2	
	Frequency	Percentage (%)	Frequency	Percentage (%)
Material	40	38, 4%	46	31, 9 %
Mental	13	12, 2%	22	15, 2 %
Behavioural	4	3, 8%	4	2, 7 %
Verbal	14	13, 4%	24	16, 6%
Existential	0	0%	3	2,08 %
Relational -Attributive -Identifying	29 4	27, 8% 3, 8%	40 4	27 % 2,7 %
Left Unanalyzed	1	1, 0%	0	0 %
∑	105	100%	144	100 %

Material Procesess

Table 4.1 above shows that material processes are the most dominant process in the first stand-up comedy with occurrence 40 times (38, 4%), the material processes also become the most dominant process in the second stand-up comedy with 46 times (31, 9%). The material processes are the most dominant processes in the stand-up comedy because both Heather and Terry as the comedians produced most utterances of material processes in order to describe action and event and material processes are processes of doing. The examples of Material processes found the stand-up comedy can be seen below.

Excerpt 1 clause number 9 (SC 1)

*I **did not move out** of my parent's house, yes mom and dad.*

In the excerpt above, the verb **did not move out** shows the material process. It shows the material process because it indicates the process of doing. The process of doing above is realized by conducting an action "did not move of my parent's house". In the clause above, the material processes as processes of doing describe that Heathter Renee as the entity doing the material processes did not move out of her parent's house till the comedian was adult. Then, the comedian is dropped out of her college and the comedian makes a joke by saying her college kicked her out of it. Finally, the comedian did a better action when the comedian tried to make her life better by getting married. The participant of this process is actor. The actor is indicated by pronoun **I**, the pronoun **I** refers to Heather Renee as the actor or subject of the clause.

Relational Processes

Relational processes are the second dominant in the second stand-up comedy The relational processes are divided into two types, Attributive appears 29 (27, 8%) times while Identifying appears 4 times (3, 8%). Then, relational processes are also the second dominant in the second stand-up comedy with occurrence 44 times (27, 0%). Attributive appears 40 (28%) times while Identifying appears 4 times (2, 7%).

Relational-Attributive Processes

The relational attributive process is used to assign a quality to something (process of being). The characteristics of its participant are carrier and attribute. The attribute is typically an indefinite nominal group or nominal group with an adjective as head. The example of attributive processes found the stand-up comedy can be seen below.

Excerpt 13 clause number 27 (SC 2)

*she **was** a teacher*

The finite **was** could be categorized as relational attributive process because it indicates the processes of being to assign a quality to something. The process of being is realized by a quality "**was** a teacher". In the excerpt above, the relational attributive processes were giving an identification about what is being talked by him. The finite **was** assigns an attribute **"a teacher"** as the quality to the carrier **"she"** as the participant of this clause is indefinite noun. The carrier is realized by a pronoun **she**, it refers to Terry's mother as the carrier or subject of the clause. The attribute is realized by indefinite noun **a teacher.**

Relational-Identifying Processes

The relational-Identifying process is used to establish identity to something. The characteristics of its participant are Token and Value. The participants of Identifying processes are typically definite nominal group. The example of Identifying processes found the stand-up comedy can be seen below.

Excerpt 16 clause number 4 (SC 2)

*My name **is** Terry Biddle*

The finite **is** could be categorized as relational identifying process because it indicates the processes of being to establish an identity to something. The process of being is realized by an identity "**is** Terry Biddle". The clause means she introduces her self by telling that his name is Terry Biddle. The finite **is** could be categorized as the relational identifying because it establishes a value **"Terry Biddle"** as the identity to token **"my name".** The value **"Terry Biddle"** as the participant of this clause is definite noun. It then describes who the subject is.

Verbal processes

In the stand- comedy number 1&2, the verbal processes come in the third place with 14 times (13, 4%) and 24 (16, 6%) times. Verbal processes are processes of saying or more accurately, of symbolically signaling. The characteristics of its participant are sayer, receiver, target, and range/verbiage.

Excerpt 20 clause number 35 (SC 1)

*And **thank** god*

In the clause above, the verb **thank** shows the verbal process. It shows the verbal processes because it shows the processes of saying. By using the verbal process **thank** above, Heather Renee as the comedian tells that she wants to thank to god because the comedian gets married to her husband before she looks too old. The process of saying above is realized by conducting a verbal action **"thank"**. The characteristics of its participant are sayer and receiver. The receiver is realized by noun phrase **God**. The one to whom the verbalization is verbalized by the verb **"thank", "god"** that is labelled as receiver.

Mental Processes

In the stand- comedy, mental processes come in the fourth place with occurrence 13 times (12, 5%) and 22 times (15, 2%). Mental processes are ones of sensing. Such as feeling, thinking, perceiving. There are three types of mental processes; they are affective (feeling), cognitive (thinking), and perceptive (perceiving through the five senses).

Excerpt 19 clause number 122 (SC 2)

*I **agree** of him.*

The verb **agree** includes in affective (feeling) and the process of sensing above is realized by conducting a feeling action "**agree**". The characteristics of its participant are senser and phenomenon. The senser is realized by pronoun **I**, it refers to Terry Biddle as the senser or the subject of the clause. "**I**" is the doer of the mental processes "**agree**" that it is labeled senser. While "**him**" is the object-like participant of the mental processes that is labeled phenomenon. By using the mental process **agree** above, Terry as the comedian wants to tell that he has the same idea with the senator about his ideas to use the word Nigger easily and legally when addressing someone.

Behavioural Processes

In the first stand-up comedy, behavioural processes become the least processes with 4 times (3, 8%), while behavioural processes appear 4 times (2, 7%) in the second stand-comedy. Behavioural processes are processes of physiological and psychological behaviour, like breathing, dreaming, snoring, smiling, hiccupping, looking, watching, listening, and pondering. The characteristics of its participant are behaver and range.

Excerpt 23 clause number 72 (SC 1)

While you watch some TV.

The process of physiological and psychological behaviour above is realized by conducting a physiological and psychological action **"watch"**. By using the behavioural process **watch** above, Heather Renee as the comedian tells that she wants to take a break while her daughter watches TV programs in her house. The characteristics of its participant are behaver and range. The behaver is realized by pronoun **you**, it refers to Heather's daughter as the behaver or subject of the clause. While the range is realized by noun phrase **some tv**. Behaver **"you"** is the one doing the behavioural process **"watch",** and Range **"some TV"** is the element that specifies the scope of the behavioural process.

Existential Processes

In the first stand-up comedy, there is no existential processes found, while existential processes are found with 3 times (2, 08%) in the second stand-up comedy. Existential processes are processes of existence. Existential processes are expressed by verbs of existing: be, exist, arise, and the existent can be a phenomenon of any kind.

Excerpt 23 clause number 69 (SC 2)

Now there is a couple things

In the bold clause above, the finite **is** expresses the existential processes. The participant role of this process is **"a couple things"** that functions as **"Existent"**. **"There"** has no representational function, it is required because of the need for a subject in English. It shows the existential processes because it shows the processes of existence.

Field of discourse

The description of field of discourse in the stand-up comedy explains that the experiential domain of the discourse of the stand-up comedy is about Heather Renee's personal experience and Black People or "Nigger". The short – term goal of the stand-up comedy is that Heather Renee and Terry Biddle as the comedians wanted to amuse and entertain the listeners or the readers by telling Heather's personal experience and Black People or "Nigger" with some jokes inside it. The long-term goal describes that Heather Renee as the comedian might want to do the better thing in her life in the future because in fact her personal experience that she has done in the past did not run well and happily, while Terry Biddle might want to see all people in America, black or white people could use the word "Nigger" easily and legally in the future when addressing a black person.

Mood Analysis

Mood Analysis are categorized into four types of moods or clauses: they are Declarative clause, Interrogative clause, Imperative clause and Exclamative clause.

Table 2 the Percentage of Mood Analysis of the Stand-up Comedy

Mood Type	Stand-up comedy number 1		Stand-up comedy number 2	
	Frequency	Percentage (%)	Frequency	Percentage (%)
Declarative	103	98,09 %	132	91, 6 %
Imperative	0	0 %	8	5, 5 %
Exclamative	1	0,95 %	0	0 %
Interrogative	1	0,95%	4	2, 7 %
∑	105	100 %	144	100 %

Declarative Moods

From table 4.2, it can be seen that there are 103 (98, 09%) declarative clauses in the first stand-up comedy. It makes declaratives become the most dominant clauses or majority in the stand-up comedy. Declarative clauses also become the most dominant clause with the occurrence 132 (91, 6%) in second stand-up comedy. Declarative clauses can be identified from the position of the subject that precedes finite. Declarative clauses function to give information and this is called statement in commodity exchanges.

Excerpt 44 clause number 29 (SC 1)

Your grand children will be.

The clause of excerpt 44 above is declarative mood. It can be seen by using the Formula = **Subject** + **Finite** (In mood block). In addition, **"your grand children"** is the subject element. **"will"** is finite verbal operator (modal; median; positive polarity). Declarative clause in this stand-up comedy is used by the speaker to give information to the hearer or to state something. The topic of the jokes or stories is provided by the comedians because stand-up comedy is a one – way communication, therefore the comedians are the dominant speakers in the stand-up comedy. The comedians mostly provide stories and jokes by giving information to the audiences, it can be seen that the clauses produced by the comedians are mostly declarative moods.

Interrogative Moods

Interrogative mood in the first stand-up comedy occurs once (0, 95%), while the appearance of interrogative mood occurs in the second stand-up comedy consist of 1 WH interrogative clause (0, 6%), and 3 polar interrogative clauses (2, 9%). Interrogative clause is known from the position of finite that precedes the subject and it is used to demand information from others.

WH-Question

WH-Interrogative clauses are distinguished from Polar-Interrogative by having a WH-element. The position of WH-element is before the finite; or WH-element is preceding the finite. WH-element consists of WH-question word, such as; who, what, which, where, when, why, how, for what reason and many others.

Excerpt 42 clause number 78 (SC 2)

who would I be talking to?

The bold clause above shows WH-Interrogative mood. "**who**" functions as the WH-qeustion, "**would**" function as finite (temporal; present ;positive polarity). "**I**" functions as the subject of the clause. In this case, the polar interogative clause produced by the comedian is only used to share the her question but not to ask information from the audience, therefore in this case the audience did not give the information of or answer the question of the comedian. This happens because the comedian tries to get closer to the audiences in order to make an interaction between them and to create an enjoyable situation in the stand-up comedy.

Polar Interrogative

Polar Interrogative is realized by a finite that comes before subject. It contains yes/no question and also yes/no statement as the answer of its question. Polar Interrogative is used to initiate an exchange by requesting information from others.

Except 43 clause number 72 (SC 2)

Do I really sounds like a guy?

The bold clause above shows Polar Interrogative mood. Their existence can be indicated by the formula: **Finite Precedes Subject** in mood block. In addition, "**do**" is finite element. While "**I**" is subjects element. Finite element can be either in the form of finite verbal operator; temporal (present, past, future) in this point; "**do**" is a finite verbal operator (temporal; present; positive polarity).

Imperative Moods

The researcher does not find the imperative moods in the first stand-up comedy but the reseacher finds imperative moods as the second dominant clause with occurrence 8 times (5, 5%) in second stand-up comedy. In imperative the mood element may consist of subject + finite. Subject only, finite only or they have no mood element, there will always be a predicator. Imperative moods are used to demand goods and services from others.

Excerpt 44 clause number 111 (SC 2)

don't do that

In this point, **"don't"** is a finite verbal operator (temporal; present; negative polarity) while **do** is the predicator. The imperative clauses above do not have any subjects, there are only finites in the clause, so the clauses can be concluded as imperative clauses. The imperative clauses used by Terry as the comedian mean that he asks the listeners not to do what he was asking before because it is a joke made by him to amuse the listeners.

Exclamative moods

The researcher finds an exclamative clause that occur once (0, 95%) in the first stand-up comedy, but there is no exclamative clause found in the second Stand-up comedy. Exclamative structures which are used in interaction to express emotion such as surprise, disgust, worry, etc., are blend of interrogative and declarative patterns. The formula of exclamative clause is C/A WH + S + F + P.

Excerpt 45 clause number 100 (SC 1)

*Well, **what the fuck happens***

The bold clause above shows an exclamative clause. Structurally the clause has pattern of the exclamative clause, in which the clause is preceded by the Complement WH then followed by subject, finite, and predicator. Besides that, the clause above shows the exclamative clause because it contains a disagreement from the speaker.

Tenor of discourse

Tenor of discourse can be seen that the agentive or social roles of the stand-up comedy are the relationship between the comedians as the speakers and the audiences as the listeners. The topic of the jokes or stories is provided by the comedians because stand-up comedy is a one – way communication, therefore the comedians are the dominant speakers in the stand-up comedy. The comedians mostly provide stories and jokes by giving information to the audiences, it can be seen that all the clauses produced by the comedians are declarative moods with 103 times (98, 0%). Although the comedians are the dominant speakers, while the audiences just watch their performances on the stage and give some feedbacks by laughing and applausing, but the comedians try to get closer to the audiences in order to make an interaction between them and to create an enjoyable situation in the stand-up comedy. As a result, the status between the comedians and the audiences is unequal. Besides that, social distance in the stand-up comedy is minimal, although the comedians and the audiences have never met before, but it does not make their social distance maximal. It happens because the comedians mostly use some everyday lexis which can show that the comedians and the audiences seem intimate. It also happens because the comedians want to get closer to the audiences in order to keep their social distance minimal.

Theme Analysis

Theme analysis is divided into three kinds; they are topical theme, interpersonal theme, and textual theme.

Table 3 the Percentage of Theme Analysis of the Stand-up Comedy

Theme Analysis	Stand-up comedy number 1		Stand-up comedy number 2	
	Frequency	Percentage (%)	Frequency	Percentage (%)
Topical	100	64, 5 %	121	63, 3%
Interpersonal	2	1,2 %	5	2, 6%
Textual	53	34,1 %	65	34 %
∑	155	100 %	191	100 %

Topical Theme

As seen in table 4.3 the most dominant types of theme found from the data produced by the comedian in the first and second stand-up comedy is ideational or topical theme with the number is 100 and the percentage form is (64, 5%) and 121 times (63, 3%). Topical theme has a great number because the starting point of the message mostly takes form of pronoun or noun phrase. It indicates that the utterances produced by the comedians refer to a certain noun as the starting point or point of departure. It means that the utterances produced are aimed to a certain object.

Excerpt 50 clause number 39 (SC 1)

I had a real awakening recently,

Another type of topical theme is pronoun **I**. It belongs to unmarked topical theme because its function as a subject of the clause. From the clause above, the pronoun **I** refers to Heather Renee. The pronoun **I** is the starting point of the clause and it contains information about Heather Renee, she wants to describe herself to the listeners, that's why she uses the pronoun **I** as the theme or subject of the clause. "had a real awakening recently" is the rheme of the clause above that functions to give the explanation about the theme and it contains the new information of the clause above.

Textual Theme

In the stand-up comedy, textual theme comes in the second dominat type with the number is 53 and the percentage form is (34, 1%) and 65 times (34%). Textual theme relates the clauses to its context. They can be continuatives and/or conjunctive adjunct and conjunction.

Excerpt 64 clause number 100 (SC 1)

But I could explain

The excerpt above shows textual theme such as **but**. The conjunction **but** above is conjunction functions as linking verbs that link the clause to the one above. **but** is the item that relates the clause to the preceding clause in the same sentence and it is the element to link clause together. **but** in the example above is the theme because it is the element that occurs in the first position. The conjunction **but** above functions to relate the clause to the previous clause and it is used to show a contrast in a sentence.

Interpersonal Theme

In the stand-up comedy, interpersonal theme becomes the lat dominant theme with number is 2 (1, 2%) and 5 (2, 6%). Interpersonal theme occurrs before the topical theme are also thematic. They may be Modal Adjuncts, Vocative, Finite or Wh-elements.

Excerpt 74 clause number 108 (SC 2)

"nigga", you got the time"?
The first bold clause above shows Interpersonal theme with a vocative. Vocative is a name or nickname used to address someone. In theme analysis, the vocative includes as a theme especially interpersonal theme because it is used to address somone by her or his names, and it shows what the clause tells about the vocative as theme.

Mode of the discourse

The description of mode of discourse in the Stand-up Comedy shows that The role of language in this stand-up comedy is anciliary because it produces the information that the audiences as the listeners want to know. It also helps the comedians as the speakers to convey and to tell their story and jokes. The language being used as language as action and language as reflection. Then, type of interaction is monologic because one person speaks in one way communication in stand-up comedy and the comedians are the dominant speakers in this stand-up comedy. The medium of this data is spoken and the channel is phonic and graphic because the data is spoken and there is a visualization in the form of video, so stand-up comedy can be showed aurally and visually. Next, the rhetorical mode of this stand-up comedy is Narrative because the topic of this stand-up comedy is about various experience in different ways and the comedians provide jokes and stories to amuse and entertain the audiences.

CONCLUSIONS

Some conclusions can be drawn that register in the stand-up comedy can be realized through its variables, they are field, mode and tenor of discourse. The field of discourse in the stand-up comedy explains that the experiential domain of the discourse of the stand-up comedy is about Heather Renee's personal experience and black people or "Nigger". The short – term goal is that Heather Renee and Terry Biddle wanted to amuse and entertain the listeners by telling

Heather's personal experience and black people or "Nigger". The long-term goal describes that Heather Renee might want to do a better thing in her life while Terry Biddle might want to see all people in America, black or white people use the word "Nigger". Tenor of discourse shows that the agentive or social roles are the relationship between the comedians and the audiences. The status between them is equal and social distance is minimal. The mode explains that the role of language in this stand-up comedy is anciliary. Then, type of interaction is monologic while the medium of this data is spoken as well as the channel is phonic and graphic. Next, the rhetorical Mode of this stand-up comedy is narrative.

After getting the result of analyzing the register variables in the DC Improv Stand-up comedy, the writer would like to give suggestions for readers, Studying language is not only about the meaning, but also about the grammar. Grammar structures the sentence and language becomes so beautiful and easy to understand when it is used properly.

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