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Comedy Elements in the Agak Laen: Menyala Pantiku! Trailer and Audience Appeal

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Abstract

This study examines the association between perceived comedy elements in the trailer for Agak Laen: Menyala Pantiku! and audience appeal among 100 surveyed members of the Motion Ime community. The analytical framework combines Berger's language, logic, identity, and action categories with the Attention–Interest–Search–Action–Share (AISAS) framework and an active-audience perspective. The cross-sectional questionnaire contained 16 comedy-element and 16 audience-appeal items using five-point response scales. The reported internal-consistency coefficients were .822 and .854, respectively. The supplied results showed a positive correlation ($r = .785$, $p < .001$) and a positive linear regression coefficient ($B = .814$, $SE = .065$). Descriptive item responses particularly highlighted wordplay and identity imitation, while reported AISAS responses covered attention, interest, information seeking, viewing intentions, and sharing. These results describe associations between self-reported perceptions and responses; they do not establish a causal trailer effect or actual ticket purchasing. Sampling implementation, questionnaire wording, and participant-consent documentation require author verification before publication.

Keywords

AISAS, audience appeal, comedy, digital film promotion, film trailer, survey research.

1. Introduction

A film trailer is simultaneously an audiovisual narrative and a promotional message. Through edited scenes, dialogue, pacing, music, and recognizable characters, it offers viewers information about a film while inviting anticipation. In digital environments, the same trailer can be viewed, discussed, searched for, and shared within interconnected audience communities. Accordingly, engagement with a trailer should not be reduced to a single attitude or to subsequent ticket purchases. (Partowi et al., 2026)

Humor is especially relevant to film-trailer communication because entertainment-oriented audiences may regard humorous content as intrinsically rewarding. A meta-analysis of humor in advertising found links with attention and positive affect, while demonstrating that effects differ across outcomes (Eisend, 2009). This cautions against assuming that humorous material necessarily produces attendance or consumption behavior. Likewise, the theory of planned behavior distinguishes intentions from actual behavior, even though intentions can help explain behavior (Ajzen, 1991). These distinctions are essential when a survey-measures intended rather than verified cinema attendance.

The Indonesian film Agak Laen: Menyala Pantiku! offers a situated case for investigating perceived humor in trailer communication. The underlying manuscript reported cinema-attendance milestones as background context, but did not supply a directly verifiable source page for each figure. Because national attendance does not measure respondents' responses to the trailer, these figures are omitted from the inferential argument pending source confirmation.

This article combines Arthur Asa Berger's four categories of comedy technique—language, logic, identity, and action—as operationalized in Indonesian film scholarship (Adhitya et al., 2022), with the AISAS categories of attention, interest, search, action, and share, recently applied in Indonesian trailer research (Rafiasa et al., 2025). Uses-and-gratifications reasoning provides interpretive context for audience selectivity; it is not treated as an additional directly tested scale. The contribution is deliberately delimited: the study relates a perceived-humor composite to a multidimensional self-reported appeal composite in one online audience group, without claiming to isolate the effect of specific humor dimensions or to reconstruct a longitudinal sequence of actions.

Research question: Among the surveyed Motion Ime members who had seen the trailer, how strongly are perceived comedy elements associated with self-reported audience appeal? The null hypothesis posits no association between the two composite scores; the alternative hypothesis posits an association. Given the descriptive-correlational design, both are statistical rather than causal hypotheses.

2. Research Methods

Design and study context

The investigation used a cross-sectional, quantitative correlational questionnaire. The unit of analysis was an individual survey response from a person who reported membership in Motion Ime and previous exposure to the trailer. The observational design permits estimation of sample associations but cannot determine whether perceived humor preceded audience interest or account for all alternative influences. Reporting was strengthened with reference to AAPOR survey-disclosure principles (American Association for Public Opinion Research, 2021).

Population, recruitment, and sampling limitations

The source study reported an approximate community population of 840,000 and n = 100 usable responses. Its original sample calculation applied $n = N/(1 + Ne^2)$ with e = .10 and described selection as simple random sampling. However, the available documentation contains no enumerated sampling frame, randomization protocol, invitation distribution method, field dates, number invited, response rate, or duplicate-response checks (von Elm et al., 2007). Consequently, the probability-sampling designation and population representativeness cannot presently be established. The 10% parameter in the Slovin calculation should not be reported as a design-based margin of sampling error without a verifiable probability design. The results are therefore reported as findings from 100 surveyed eligible respondents rather than representative estimates for all members.

The questionnaire used a five-point Likert response format (1 = strongly disagree; 5 = strongly agree). Perceived comedy elements (X) comprised 16 items, four under each of Berger's categories: language, logic, identity, and action. Audience appeal (Y) comprised 16 items across AISAS: attention, interest, search, action, and share. The original analytical model used aggregate scores for each construct. In these data, AISAS "action" is primarily an index of intentions and preparations rather than verified purchases or viewing. Similarly, "share" refers to self-reported sharing or platform interaction, not independently observed digital traces.

Only item paraphrases and their aggregate positive-response counts are available in the supplied manuscript. The exact response wording, complete response distribution, subscale allocation, reverse-coding rules, and composite-score calculation cannot be reconstructed without the original questionnaire. The authors should attach the original questionnaire and codebook; no reconstructed items should be misrepresented as the exact administered instrument.

Construct	Operational dimensions	Available evidence
Perceived comedy (X)	Language; logic; identity; action	16 items; reported alpha = .822
Audience appeal (Y)	Attention; interest; search; intended action; share	16 items; reported alpha = .854

The source study analyzed item correlations, internal consistency, regression diagnostics, Pearson's correlation, and simple linear regression using SPSS. The reported item–total correlations exceeded a reference value of .197 for n = 100; Cronbach's alpha was .822 for X and .854 for Y. Because the item-level dataset and SPSS output are unavailable, these estimates are retained as author-reported values, not independently recalculated or verified. The original manuscript reports a one-tailed Pearson test but presents a nondirectional research hypothesis; the analytical rationale for a directional test should be documented, or the appropriate two-tailed output supplied. Reported $p < .001$ for the regression is retained.

3. Results and Discussion

Respondent profile

Of the 100 responses, 63 respondents were recorded as female and 37 as male. Ages were 17–21 (47), 22–25 (46), and 26–30 (7); no respondents were older than 30. Membership duration was recorded as 1–3 months (32), 3–6 months (39), 6–12 months (16), and more than one year (13). These distributions describe the sample rather than the full Motion Ime membership.

Respondent characteristic	Category	n (%)
Gender	Female / Male	63 (63%) / 37 (37%)
Age	17–21 / 22–25 / 26–30	47 (47%) / 46 (46%) / 7 (7%)
Membership	1–3 / 3–6 / 6–12 / >12 months	32 / 39 / 16 / 13

Reliability and model diagnostics

Reported item correlation ranges were .297–.726 for X and .289–.735 for Y. Cronbach's alpha estimates were .822 and .854. These findings support internal consistency of the respective aggregate instruments but, by themselves, do not establish dimensional construct validity or prove that the measures capture observed viewing behavior. The residual-normality Kolmogorov–Smirnov test (reported p = .200), Glejser test (p = .536), and deviation-from-linearity test (p = .790) did not indicate statistically significant departures at alpha = .05; nondetection is not proof that model assumptions were met.

Diagnostic / measure	Reported result	Restrained interpretation
Cronbach alpha X / Y	.822 / .854	Internal-consistency summaries
Residual normality p	.200	No detected departure
Glejser p	.536	No detected heteroskedasticity
Deviation from linearity p	.790	No detected nonlinearity

Relationship between perceived comedy and audience appeal

The reported model was Y = 13.670 + 0.814X, with an unstandardized coefficient B = .814 (SE = .065), a standardized coefficient beta = .785, and t(98) = 12.551 ($p < .001$). Pearson's r was .785 (n = 100, reported $p < .001$), indicating a strong positive association between the two observed composite scores. The squared correlation is approximately .616: around 61.6% of the sample variance in one composite is linearly associated with variance in the other in this bivariate analysis. This figure is not a causal contribution or a percentage of cinema attendance explained by comedy.

Using the reported SE and a t critical value near 1.984 for 98 degrees of freedom gives an approximate 95% interval for B of [.685, .943]. This interval is derived from rounded published estimates, not recalculated from raw data. Shared questionnaire format and unmeasured enthusiasm for the film, pre-existing fandom, or trailer characteristics other than humor could contribute to the observed association.

Coefficient / metric	Reported value
Intercept	13.670 (SE 4.204; t 3.252; p .002)
Comedy composite	B .814; SE .065; beta .785; t 12.551; $p < .001$
Pearson correlation	r .785; n 100; reported $p < .001$
Squared correlation	$r^2 \approx .616$ (derived)

Comedy characteristics and AISAS responses

Among the comedy indicators, the largest agree/strongly-agree count was wordplay (59), followed by identity imitation (53) and group stereotypes (52). These item-level counts indicate endorsed perceptions among respondents, not objective frequencies of comic techniques in the trailer. In the AISAS indicators, watching the trailer attentively through to the end (54), initial attention (53), and interest in narrative and characters (47 each) had relatively high endorsement. The action-related items covered intentions to watch (44), adding the film to a watchlist (44), allocating ticket money (42), and setting aside time or inviting friends (38). They do not demonstrate actual attendance. Some source item descriptions inconsistently use "strongly agree" and "agree/strongly agree"; all counts below are provisionally labelled as the combined category pending coding verification.

Selected indicator	Agree/strongly agree (n of 100)
Wordplay / funny word choices	59
Identity imitation	53
Stereotypes	52
Attentive full-trailer viewing	54
Initial attention	53
Storyline interest	47
Intended viewing	44
Trailer-link sharing	42

What the association does and does not establish

The strongest inference supported by these results is that respondents reporting more comedy in the trailer also tended to report greater audience appeal. The association is compatible with a humor-and-attention pathway described in advertising scholarship (Eisend, 2009), but the present design does not directly test a pathway. Because X and Y were measured simultaneously in the same questionnaire, a favorable general attitude toward the franchise could inflate both scores. Reverse

interpretation is also possible: highly interested respondents may interpret more trailer scenes as humorous. Neither scenario can be resolved with this dataset.

Moving beyond an AISAS "funnel" reading

AISAS offers a practical taxonomy of reported responses rather than evidence that the surveyed individuals moved in order from Attention to Share. Counts under different categories do not identify within-person transitions, temporal ordering, or actual transactions. The distinction between intention and behavior emphasized by Ajzen (1991) further cautions against treating willingness to buy a ticket as box-office participation. The Action scale is better described in this study as intended or preparatory action. Future research could match prerelease questionnaire responses to later self-reported or validated cinema attendance, where consent and data access permit.

Contributions of Berger's categories

Berger's language and identity categories make the nature of reported humor more interpretable than a single global item asking whether a trailer is funny. The prominence of wordplay and identity imitation suggests potential salience of culturally familiar expression and character disguise for the surveyed group. However, the available analysis estimates only the overall perceived-comedy association; it does not estimate separate coefficients for language, logic, identity, or action. It would therefore be incorrect to claim that one category statistically produces more appeal than another. Future analysis should validate dimension-level scores and compare their associations under an explicitly specified multivariable model.

Relation to earlier research and practical scope

The findings can be read alongside Eisend's (2009) evidence that humor may strengthen attention and positive affect without uniformly improving every later outcome. Unlike general advertising syntheses, this case operationalizes perceived film-trailer humor with Berger's categories and relates it to AISAS-style audience appeal within an Indonesian digital community. Compared with previous AISAS-based research on Indonesian film trailers (Rafiasa et al., 2025), it foregrounds the distinct perceived mechanisms of comedy rather than treating the trailer as an undifferentiated stimulus. This contribution is contextual and measurement-oriented, not evidence of a new causal mechanism.

For film promotion practice, the findings support assessing both perceived humor and audience responses rather than relying solely on reach or box-office totals. Trailer producers could experimentally test dialogue or character-based variations, with preregistered attention and intention measures and an observed behavioral follow-up. No specific editing intervention can be endorsed as causally effective from the existing cross-sectional results.

Limitations

The main constraints are the unverified sample selection method; absence of recruitment and survey administration records; missing exact questionnaire and item data; self-report and common-method measurement; potential confounding by franchise fandom or other trailer features; cross-sectional rather than temporal measurement; and the lack of directly observed attendance. Statistical estimates have been transcribed from the original source and have not been independently reanalyzed. These limitations restrict external validity and causal interpretation but do not negate the descriptive within-sample association.

4. Conclusion

Among 100 surveyed Motion Ime respondents who reported exposure to the Agak Laen: Menyala Pantiku! trailer, perceived comedy elements were positively associated with self-reported audience appeal ($r = .785$, $p < .001$; reported $B = .814$). Language-based wordplay and identity

imitation received comparatively high endorsement, and AISAS categories described self-reported attention, interest, search, intended action, and sharing. The joint use of Berger's categories and AISAS offers a context-sensitive way to organize trailer humor and audience-response measures, but it does not show that comedy caused cinema attendance or that respondents passed sequentially through AISAS stages. Further research should document recruitment, validate dimension-level instruments, and employ longitudinal or experimental designs with behavior-based outcomes.

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AI Use Declaration : Generative AI assisted academic language and argument presentation. The authors reviewed and revised AI-assisted content and retain responsibility for the manuscript; tool details require confirmation.

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