

The Humorous Speech Act in *Longser* Drama Manuscript: *The Study of Socio-Pragmatic*

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Abstract—In Sundanese society, humor is commonly seen in all forms of communication. Even in folk art, it has become a special genre in *longser* drama. Humor that arises sometimes violates the rules of language use that make communication not smooth (Leech, 2015). The rules of conduct are also often violated so that communication creates humor, usually by not respecting the speech partner. Therefore, the source of data in this study is the *longser* drama script "Nu Garering" by Dhipa Galuh Purba. This study aims to describe pragmatic principles and the context of the humorous speech situation. This research used a qualitative approach with descriptive methods. The technique of collecting data was library study techniques by tracing the drama script and the literature on humor and sociopragmatic. The results of this study found 77 speech acts that included humorous speech acts. Based on pragmatic principles, the most humorous acts of speech are the maxim of wisdom (fifteen acts of speech), because humor most easily arises when it violates the value of wisdom that demands the respect from the speech partner and must be in accordance with applicable manners. Based on the context of the situation, the aspect of participant's identity is a factor that greatly influences so as to cause humor. It can be concluded that the humorous speech act found is the result of communication on the principle of communication which is based on the situation of the speaker and the pattern used are question and answer.

Keywords: *humor, longser drama manuscript, sosio-pragmatic, speech act*

I. INTRODUCTION

Human life cannot be separated from a communication process between human beings themselves, whether the communication process is in spoken form or even written form. Communication is a primary need, and human is searching for the way to create appropriate communication. The way human communicates is not always in a formal way because when we are communicating, we can say some humorous things for making less formal situations. Humor has become a familiar habit in society, as stated by Hestiyana (2016) that humor is a result of a culture in a society.

Humor is a part of a society system; humor is involved in ordinary activities or even rituals in social culture. Humor is a core part of folk art, for example Calung in Sunda, Ludruk, and Ketoprak which are kind of distinctive arts from Java, or even Lenong in Betawi. Through the existence of humor, the value of art can be felt by all society (Baginda, 2015).

In the development of Sundanese language and literature, humor elements will certainly be found because it always being

involved in every work process. For example, in Mangle magazine. There is a special rubric which talks about short humorous stories, that rubric named "Barakatak". Humor story also occurs in spoken or audio media, for example "Cangehgar (Carita Ngeunah and Segar) program in Ardan radio. That is why Sundanese people always belong to humorous things. Tatarucingan and Wawangsalan are the relics of Sunda culture aside from Calung which kind of Sundanese identity or characteristics in making humor. These two mediums are often used in making humor in the speech process (Lyra, Muhtadin, & Ampera, 2018).

According to Firmansyah (2016) that *longser* is one of the Sundanese literature types that often-used humor in its drama script. Scriptwriter needs to have high humor sense and understand about what kind of humor that can be accepted by readers or viewers, because *longser* drama is performed in society, usually in village. An appropriate and attractive humor will make the viewer want to stay for watching the *longser* drama from the beginning until the end of story. In addition to script writer's side, the one who tells the story must understand the humor that will be conveyed.

In creating a speech with sense of humor, as the characters in *longser* drama show, sometimes the speakers and reader make a difficult communication and irrelevant with the rule of language use. In theory of Grice and Leech (as cited in Sudaryat, 2016), this thing is breaking the cooperation and politeness principle which has been arranged in such a way in order to make a communication that runs smoothly.

Leech (2015) stated that sociopragmatics is the intersection of pragmatics and sociology. Sociopragmatics explains more about pragmatics study which related to particular social conditions, whereas pragmatolinguistics is the term for pragmatics study that explains more about the linguistic aspects.

Sociopragmatic is a study of local conditions that are more specifically seen in the implementation of cooperation and politeness principle in pragmatics study. Sociopragmatics object is the purpose of a speech by paying attention to language society aspects. Sociopragmatics is almost similar to sociolinguistics study which explores language in relation to society. But, sociopragmatics further explains the speech purpose delivered by speakers by looking at social condition of speakers. Those two linguistics scopes require the same data or subject which more than one individual (Tarigan, 1986).

Previous research written by Meganisha (2018) states that humor that arises is only created through the power of humor without analyzing the background that emerges. In this study, the discourse background studied through sociopragmatics is used. In the sociopragmatic study, as stated above, there are two communication principles which are cooperation principle and politeness principle. Politeness principle is a set of maxims that governs the form of behaviour in language communication activities, either in terms of linguistics or sociolinguistic-sociopragmatic. Based on the politeness pattern in communication, politeness is not only seen from spoken language sign. Speech that comes out must be accompanied by rules or norms that are applicable in society. Norms can be seen from the way of constructing verbal communication, gesture, or even facial expressions when doing a speech. (Maufur, 2016) (Leech, 2015). Grice (as cited in Maufur, 2016) arranged cooperation principle for pairing up with politeness principles in communication. In communication, a speaker needs to be able to contribute sufficiently to create fluent communication based on the purpose of communication that has been approved by society.

II. METHOD

A qualitative approach using a descriptive method was used in this present study. Qualitative approach used for obtaining and analyzing individual or group social phenomena or activity (Sukmadinata, 2017). A descriptive method has a purpose to describe or illustrate a natural phenomenon or a man-made phenomenon. Humorous speech acts in *longser* "Nu Garering" drama script by Dhipa Galuh Purba will be described by using a qualitative approach with a descriptive method based on the sociopragmatic study. Data were collected then classified based on the problems which are, humorous power, pragmatic principle, interaction pattern, and context in situation.

Source data for this present study was *longser* drama script titled "Nu Garering". This script was written by Dhipa Galuh Purba, a Sundanese litterateur. This source was in the forms of conversations between the characters. Library research was being as the technique for collecting research data. The steps for collecting data research, as follows: 1) directly searched source data to the writer through writer's personal blog, 2) read *longser* drama script, 3) selected the identified conversation in humorous speech acts 4) copied the data to data card,

The research instrument in this study was data card. The data of humorous speech acts were collected to data card then classified based on the purpose. In data card, identity was written in data code in order to facilitate the researcher in collecting data card.

The data that has been collected then being analyzed based on research questions and research objectives. An immediate constituent analysis was used as the technique to process the data. The steps are as follow: 1) pay attention to humorous speech acts data that has been collected, 2) made classification based on research questions which are: humor power, pragmatic principle, interaction patterns, situation context in humor speech acts, 3) analyzed and described the data, 4) interpreted the data, 5) arranged the conclusion.

III. FINDINGS AND DISCUSSION

Conversation or humor speech acts in this context means the character's speech in a situation. The collected data then classified bases on humor power, pragmatic principle, and interaction pattern and situation context.

A. Pragmatic Principle

1. Cooperation Principle

Cooperation principle is divided into four maxims, which are 1) maxim of quantity, 2) maxim of quality, 3) maxim of relevance, 4) maxim of way (Sudaryat, 2016) (Leech, 2015). In this study, all the maxims proposed by Grice and Leech's theory are present. The results of the study can be seen below.

2. Maxim of Quantity

Humor speech in maxim of quantity wants a greeter contribution or as much as interlocutors need. This is one of the examples of it.

CEU ISAH

Nu keur darahar! Tepangkeun ngaran euceu téh Aisyah Komariyah Al-Inayah Al-Jumaah Asy-Syariyah Magrib Iyah Isa Iyah Sagala Iyah

FIGURAN

*Lima waktu nya, Ceu
(01/NG/KC.02/A1/p. 1)*

CEU ISAH

For you who are eating right now, please let me introduce myself. My name is Aisyah Komariyah Al-Inayah Al-Jumaah Asy-Syariyah Magrib Iyah Isa Iyah Sagala Iyah

FIGURAN

Is it five times?
(01/NG/KC.02/A1/p. 1)

The maxim of quantity can be seen in the sentence "*Magrib Iyah Isa Iyah Sagala Iyah*" which is not kind of a sufficient answer towards a character's introduction. When examined using theory Leech (2015), this kind of conversation was breaking the maxim of quantity. The answer above makes laughters among readers.

3. Maxim of Quality

Humor speech in maxim of quality requires every speaker to tell the truth. This is one of the examples of it.

CEU ISAH

Badé mesen naon?

OMAH

Sangu sareng sayur sop.

CEU ISAH

Sop naon?

OMAH

Bayawak

(03/NG/KC.02/A1/p. 8)

CEU ISAH

What are you going to buy?

OMAH

Just rice and soup

CEU ISAH

what kind of soup?

OMAH

Monitor lizard soup

(03/NG/KC.02/A1/p. 8)

When examined using theory Leech (2015), the maxim of quality can be seen in the word “*bayawak*” or monitor lizard. This word was breaking the quality of maxim which requires an appropriate answer as wanted by another person. Beforehand, Ceu Isah asked “what kind of soup?”. A monitor lizard is not a kind of vegetable that is commonly eaten by human. This kind of conversation also makes laughters among readers.

4. Maxim of Relevance

Humor speech in maxim of relevance requires every speaker to give a relevant contribution to the conversational issue. Based on the analysis, it can be found that there were three humorous speech acts that contain maxim of relevance. One of the examples of it can be seen below.

SUMINTA

Jadi, kedah kumaha abdi, dok? Hawatos pun bojo mani sakieu ripuhna... Abdi tos ngantri ti rebun-rebun kénéh, ari pék henteu tiasa dianggo BPJSna

IBRO

Teu masalah. Wios ku abdi urang bantos.... Hayu urang parios heula di warung.... aéh, lain warung geuningan....

(60/NG/KC.19/A2/p. 12)

SUMINTA

So, what should I do? I’m so worried that my wife feels so much in pain, I have waited for a long time but sadly the BPJS cannot be used

IBRO

No problem sir, I will help you, let’s check it in a small store, eh, this is not a small store anymore

(60/NG/KC.19/A2/p. 12)

When examined using theory Leech (2015), the maxim of relevance can be seen in the sentence “*Teu masalah. Wios ku abdi urang bantos.... Hayu urang parios heula di warung.... aéh, lain warung geuningan....*”. this sentence was breaking the maxim of relevance rule that requires a speech to be suitable with the problem in question. Ibro was checked the patient, there the place should be at a hospital instead of a small store. This kind of conversation also makes laughters among readers.

5. Maxim of Manner

Humor speech in maxim of manner requires every speaker to speak directly, straight to the point, in chronological order, and not excessive. One of the examples of it can be seen on the descriptive analyzes below.

SATPOL 1

Kabandungan ayeuna mah pan, Pol. Si euceu lain rék dagang. Tapi rék ngabagikeun kadaharna

SATPOL 2

Manéh ku keukeuh. Urang mah Tasik. Embung Bandung.

SATPOL 1

Ah, mending balik wéh.

(42/NG/KC.13/A1/p. 10)

SATPOL 1

It is known now that Euceu is not going to trade, but she is going to share some foods with others.

SATPOL 2

You are so stubborn, I rather to choose Tasik than Bandung.

SATPOL 1

Ah, It is better going home right now!

(42/NG/KC.13/A1/p. 10)

When examined using theory Leech (2015), maxim of manner can be seen in the conversation between Satpol 1 and Satpol 2. They were misinterpreted the word “*kabandungan*”, actually the meaning of this word is not about a name of a city. This situation was breaking the maxim of manner which requires a speaker not to say something ambiguous that leads to misinterpretation. This kind of conversation also makes laughters among readers.

B. Politeness Principle

There are six maxims in this principle, which are: 1) maxim of tact, 2) maxim of generosity 3), maxim of approbation, 4) maxim of modesty, 5) maxim of agreement, 6) maxim of sympathy (Leech, 2015; Sudaryat, 2016)

1. Maxim of Tact

Humor speech intact maxim requires speakers to minimize other’s losses or to maximize other’s benefits. One of the examples of it can be seen in the descriptive analysis below.

MANG JATMA

Atuh pa. Angger da bagja ayeuna mah ditinggalina tina piduiteun. Kumaha sok carana ngadeukeutan piduiteun?

SATPOL 2

Nya teuing! Pikiran wé ku sorangan! Kulawarga aing gé ripuh, naha bet kudu mikiran kulawarga manéh?

CEU ISAH

Nya ari sami-sami ripuh mah, urang daméy wé, Pa....

(25/NG/KC.08/A1/p. 6)

MANG JATMA

Nowadays, happiness can be measured only by money.

How to make us get closer to money?

SATPOL 2

I don't know! You can think of it by yourself! My family also suffer right now, then why should I have to think of your family?

CEU ISAH

If now we are in miserable situation, then it is better for us to bury the hatchet (make a peace)

(25/NG/KC.08/A1/p. 6)

When examined using theory Leech (2015), maxim of tact can be seen in the sentence "*Pikiran wé ku sorangan! Kulawarga aing gé ripuh, naha bet kudu mikiran kulawarga manéh?*". This sentence was breaking the maxim of tact that requires a speech that exaggerates the interlocutors's benefits. There is a humor in sentence "*Nya ari sami-sami ripuh mah, urang daméy wé, Pa....*" because she was utilized the situation that experienced by Satpol 2.

2. Maxim of Generosity

Humor speech in maxim of generosity requires a speaker to maximize respect and praise to interlocutors. One of the examples of it can be seen on the descriptive analysis below

OMAH

Dua huap deui...

SARKIM

Sahuap wé...

OMAH

Sahuap satengah!

SARKIM

Deal...

(43/NG/KC.13/A1/p. 13)

OMAH

Two more bites...

SARKIM

Just one, please?

OMAH

How about one and a half bite?

SARKIM

Deal

(43/NG/KC.13/A1/p. 13)

When examined using theory Leech (2015), maxim of generosity can be found in the conversation between Omah and Sarkim. The sentence "*Sahuap satengah!*" was breaking the maxim of generosity that should be maximized praise to the interlocutor. Sarkim was felt so full at that time, but Omah was forced him to eat. The humor occurs when the act of bargaining about food.

3. Maxim of Approbation

Humor speech in maxim of approbation requires speakers to maximize the loss for themselves or to minimize the benefit for themselves. One of the examples of it can be seen on the descriptive analysis below.

LALAKI 1

Dasar saruana! Salaki pamajikan sailon jadi bangsat!

IJAH

Naon siah? Aing lain bangsat! Salaki aing lain bangsat!

Maranéh kumawani ka salaki aing, ukur dua pilihanana:

Maranéh anu paéh atawa aing nu paéh!

(73/NG/KC.25/A4/p. 14)

LALAKI 1

You are the same! Husband and wife accomplices become thieves

IJAH

What? My husband and I are not a thief! You dare to my husband, there are only two choices. You die, or I'm.

(73/NG/KC.25/A4/p. 14)

When examined using theory Leech (2015), maxim of approbation can be seen in the sentence "*Naon siah? Aing lain bangsat! Salaki aing lain bangsat! Maranéh kumawani ka salaki aing, ukur dua pilihanana: Maranéh anu paéh atawa aing nu paéh!*" This sentence was breaking the maxim of approbation which requires speakers to speak something that makes more losses for themselves. Ijah was not wanted to be called as "*bangsat*" or a thief. The humor occurs when Ijah said this sentence, "*Maranéh anu paéh atawa aing nu paéh!*".

4. Maxim of Modesty

Humor speech in maxim of modesty requires the speaker to maximize self-dishonor or to minimize self-respect. One of the examples of it can be seen on the descriptive analysis below.

IBRO

Teu kedah hariwang, ibu teu kasawat nanaon....

SUMINTA

Éta sakitu ripuhna piraku disebat teu kasawat nanaon, dokter....?

IBRO

Dokter anu soléh mah moal nyarioskeun panyawat payuneun pasén, Baba.....

(61/NG/KC.19/A2/p. 14)

IBRO

Don't worry, mom is still healthy

SUMINTA

With all this pain and you said that she is still healthy?

IBRO

A good doctor will not say anything about illness in front of his patient, sir (61/NG/KC.19/A2/p. 14)

When examined using theory Leech (2015), maxim of modesty can be seen in the sentence "*Dokter anu soléh mah moal nyarioskeun panyawat payuneun pasén, Baba.....*" this sentence was breaking the maxim of modesty which requires to give respect and praise to the interlocutor. Ibro as a doctor was giving a praise to himself. This situation makes laughters because he was giving a praise to himself in an urgent situation.

5. Maxim of Agreement

This maxim requires speaker to maximize the match between greeter and listener. One of the examples of it can be seen on the descriptive analysis below.

OMAH

Wait, Mang! Ulah waka dibérésan! Ieu kagok, dua huap deui!

CEU ISAH

Ibu ninyuh Luwak White Coffee? Sanésna ninyuh sop bayawak?

OMAH

Wait téh hartina tungguan. Lain White!

(09/NG/KC.04/A1/p. 3)

OMAH

Wait, Mang! Don't tidy it up! Just two more bites!

CEU ISAH

Are you making a Luwak White Coffee or making a monitor lizard soup?

OMAH

Wait means tungguan. It does not mean White!

(09/NG/KC.04/A1/p. 3)

When examined using theory Leech (2015), maxim of agreement can be seen in the sentence "*Wait téh hartina tungguan. Lain White!*". This sentence was breaking the maxim of agreement which requires a speech to be related to the question (a speaker must answer the question appropriately). Ceu Isah said "*Ibu ninyuh Luwak White Coffee? Sanésna ninyuh sop bayawak?*" is not a relatable or an expected answer to Omah's question. This conversation makes a laughter among readers.

6. Maxim of Sympathy

Humor speech in maxim of sympathy requires a speaker to maximize the sympathy or to minimize antipathy to interlocutors. One of the examples of it can be seen on the descriptive analysis below.

OMAH

Kang.... huapan nya....

SARKIM

Ah, dahar ku sorangan! Siga orok baé, maké jeung hayang dihuapan sagala....

(75/NG/KC.26/A4/p. 9)

OMAH

Kang... feed me please

SARKIM

Don't act like a child who has to be fed, you can eat by yourself.

(75/NG/KC.26/A4/p. 9)

When examined using theory Leech (2015), maxim of sympathy can be seen in the sentence "*Ah, dahar ku sorangan! Siga orok baé, maké jeung hayang dihuapan sagala....*" as the answer to the question "*Kang.... huapan nya....*". This sentence was breaking the maxim of sympathy which requires a less antipathy speech to interlocutor. Sarkim was being antipathy to Omah which was felt sick. This conversation makes a laughter among readers.

C. Context in Situation

The context in situation which has been described in every scene on *longser* drama script is based on several aspects such as participants' identity, time and location of communication, speech topic, and speech purpose. Participants' identity aspects look at character's personality and character's status in data sources. Based on the analysis, a character who builds the story and makes the humor usually has a negative position for the first character and a positive position for the second character. The difference of the position is that the position makes humor in a way of critiquing, scolding, making ambiguity, etc. Participants' identity aspect is the most important factor in humor speech. The participants of speech included the speaker and interlocutors. There are 14 participants in *longser* "Nu Garering" drama script by Dhipa Galuh Purba which used a way of communication with a physical state kind of humor. The communication between speakers and interlocutors happened at break time in a hospital. The speech topic and purpose were broken by the participants in order to create humor. The topic that was discussed in this script was about the lives of people around the hospital that include patient, patient's family, the trader, etc. The purpose of topic that delivered by each character is different. The main character of this drama is Omah which wanted to defend her sick husband (Sarkim), So, her husband can eat in a small store near the hospital. The duty for Satpol 1 and Satpol 2 is making discipline of the traders. Meanwhile, Ceu Isah and Mang Jatma become the trader in the hospital.

IV. CONCLUSION

In this study, all the maxims proposed by Grice and Leech's theory are present. The pragmatic principle includes two principles: cooperation principle and politeness principle. There are four maxims of cooperation that can be found in this study, which are maxim of quantity, maxim of quality, maxim of relevance, and maxim of way. There are six politeness maxims that can be found in this study, which are: 1) maxim of tact; 2) maxim of generosity 3); maxim of approbation; 4) maxim of modesty; 5) maxim of agreement; 6) maxim of sympathy. Maxim of tact is most occurred data, because this humor can occur if a speaker breaks the tact value and the norms. Context in situations that affect the humor speech acts are participants' identity, time and location of communication, speech topic, and speech purpose. Participants' identity is the most affected factor in the occurrence of humor. Almost all humorous speech acts found in this study were violations of the principle of communication. The violation is intended to achieve humor satisfaction by some people. This also indicates that the humor carried out by the Sundanese people always deviates from the rules that apply. The speech acts that are found must be motivated by the context of the situation according to

sociopragmatic science. Suggestions that can be done in further research is to be able to study more about violations found in humor and to be studied using sociopragmatic aspects. Humor in Sundanese which is often seen is a deviation in communication. Sociopragmatic literature in Sundanese is still hard to find. For that, it needs a lot of language studies related to the social conditions of the Sundanese people. Not only in the context of the situation in Sundanese society but also in the context of a culture in Sundanese society

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