



WAHANA PUBLIKASI



Humor Discourse in Art Performances of Shadow Puppets Cenk Blonk

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ABSTRACT

Humor discourse as non-bonafide discourse is frequently found daily. The existence of humor, besides for entertainment purposes, is also being used for educational purposes, also culture and language conservation. Some approaches can be implied to understand how discourse humor is created. One of them is through language elements and pragmatism flouting. This research of humor discourse in art performances of shadow puppets aims to analyze the utilization of language elements and pragmatism flouting. This study uses a mixed-method approach. The data of this research are in the form of conversation found in the dialogue of shadow puppets performances. As the results, it was found that humor discourse is formed by the first utilization of language elements such as phonological utilization (5.56%), lexical ambiguity (3.70%), grammatical ambiguity (31.48%), rhyme utilization, and language style (59.26%); secondly, Maxim flouting such as quantity flouting (39.13%), quality flouting (21.74%), manner flouting (17.39%), relevance flouting (21.74%).

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1. Introduction

Humor is a form of recreational communication to convey a message, idea, or thought. Humor is a language game used by language users. It is in line with what Crystal (1998) said that plays with language or responds to language play. Some take mild pleasure from it; others are totally obsessed with it, but no one can avoid it. Indeed, as we enter the twenty-first century, there is more of it than in any previous period of linguistic history. Humor can be conveyed in the form of media. There are various kinds of media in humor, through print media, television media, and, more modernly.

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Using language potential is critical in creating a creative and entertaining language of humor. Using various language aspects, such as phonological, morphological, semantic, and pragmatic aspects, can create humorous situations. As in the example of the following Balinese conversation.

Example (1)

- + : *Ape bahasa Cina ne botak?* [What is the Chinese word for bald?]
- : *Ape? Ake sing nawang* [what? I do not know]
- + : *Chi Kwang Bok* [you lack of hair]

This joke provides a translated form of the expression bald (no hair) using a monosyllabic from the Balinese language that imitates sounds from Chinese. Although it looks Chinese, the answer is not the honest answer but the meaning of the Balinese joke itself. However, some things need to be considered in the humor discourse. The linguistic aspects are deemed insufficient. The unexpected aspect must be added to the creative humor process, such as the following example.

Example (2)

- A man walks into* (in the sense of entering) *a bar* (drinking places)
- A man walks into* (in the sense of being hit) *a bar* (wood beam)

The two sentences have the same form of words but different meanings and even contradict each other between pleasure and suffering or pain. However, these two sentences can be distinguished by adding the punch line element ‘ouch’ so that the two sentences are quickly identified, such as “*A man walks into the bar, ouch.*” It refers to the most important part of a joke which is generally at the end of a joke that contains unexpectedness (Attardo, 2014; Forabosco, 2016).

In addition to linguistic elements, in humorous situations, there are deviations from ideas and linguistic elements that make humorous discourse different from ordinary discourse. According to Raskin (1985), the dissonance theory is the leading theory that builds a humorous discourse. What is meant by this discrepancy is the formation of a discrepancy in the discourse between what is expected and what is interpreted. Raskin then also mentions that a humorous discourse that has pragmatic deviations and maxims deviation, both rice and politeness theory is said to be a non-bonafide discourse.

In detail, humor in dialogue discourse that involves speakers and speech partners, of course, will involve a communication process. In order to get information or the essence of a conversation effectively and efficiently, specific rules are needed that need to be agreed upon by the speaker and the speech partner. This rule is referred to as the principle of cooperation (Grice, 1975). However, it is different from non-humor discourse. The discourse of humor takes advantage of violations of cooperation to create humor in discourse, such as the following example of the conversation.

Example (3)

- KS : “*Bi man jeg keren san penampilan nyoman ne jani man, pakaian nyoman ne jeg rapi tur necis, asane care artis ne liu ngelah pipis. Jeg betul-betul iri cang noli idup nyoman e jek penuh dengan servis.*” [How cool you look now, comfortable

clothes are neat and tidy, it feels like an artist who has a lot of money, really jealous I see her life is comfortable full of service]
WE : “*Waduh Ngut, terus terang wake nak sube marasa med bergrup ajak cai.*”
[Wow... frankly I'm already bored in groups with you].
(Wayang Kulit Cenk Blonk Official Series 102).

In example (3), there was a conversation between Kleceng Sangut (KS) and Wayan Eblonk (WE). From the conversation above, both the speaker and the speech partner have violated Grice's cooperative principle. In addition, KS has violated the maxim of quantity cooperation principle. This can be seen when KS said, "*asane care artis ne liu ngelah pipis. Jeg betul-betul iri cang noli idup Nyoman e jek penuh dengan servis.*" which does not need to be said and seems redundant and inefficient, even with the addition of the word envy makes the essential information conveyed ineffectively. This is what then raises the humor in the speaker's speech.

Meanwhile, the speech partner, WE, has also committed a communication violation, namely the maxim of relevance. This can be seen when WE give an unexpected response or answer. WE said that, in fact, he no longer wanted to be friends with KS. This is very irrelevant or disconnected from what is expected by KS. WE were expected to reply to words of praise by KS but responded with the opposite answer. These unexpected things then lead to humor in the discourse.

Humor is a form of creation in communication; humor is exclusive. In a sense, humor is part of a tradition, cultural identity, and social conditions in a social life that occurs in a particular area and time. There are various forms of humor, verbal and nonverbal. Verbal humor, for example, stand-up comedy, drama, ludruk, and so on. In contrast, nonverbal humor includes comics, cartoons, and so on. Media in humor also varies, through print media, television media, and, more modernly, the internet. Thus, this study aims to explain the linguistic aspects used in the humorous discourse of the Cenk Blonk shadow puppet and describe the deviations from the pragmatic aspects displayed in the shadow puppet's humor meme discourse Cenk Blonk.

2. Literature Review

Humor is one of the hot issues in the pragmatic study; therefore, some research has been done on it. First, Erman (2012) said that humor as a language of expression is a powerful art form. Second, Bakar & Kumar (2019) analyzed the use of humor in teaching and learning in higher education classrooms. They found that seven types of humor were used intentionally or spontaneously to enhance student learning or engage students' attention. Third, Dynel (2020) analyses twitter humor. He figured out that the different forms of creative humor and high responsiveness to users (non)humorous tweets make for the company's big following and user engagement on Twitter. Then, Hussein & Aljamili (2020) analyzed memes of Covid-19 humor in social media, and the data support the idea that social media humor influences people's responses and opinions.

In addition, research conducted by Messerli & Locher (2021) and cited by Zuo (2020). He proposed that producing humor is the communicator's practical intention.

Recognizing the informational goal does not guarantee the generation of comedy, but it is required to identify incongruity at the emotional level. Furthermore, Kfrerer, Bell, & Schermer (2021) argued that disparagement theories of comedy might be more applicable to liberals and individuals who are less inclined to be politically interested. Lastly, Messerli & Locher (2021) stated that a semi-automatic humor detection is a realistic approach for objectively identifying comedy-relevant situations in Korean TV dramas. Thus, based on the forgoing studies, this current research focuses on analyzing the humor discourse in art performances of shadow Puppets Cenk Blonk.

3. Method

This study uses a mixed-method approach. It means that qualitative and quantitative approaches were applied here. Qualitative was used to describe data narratively, while quantitative was used to count the number of linguistic components (Creswell & Creswell, 2018). This study also applies the theoretical framework of Wijana (2003) in humor creation technique through Language element; Grice's theory (1975) in order to analyze pragmatism flouting and Halliday (1978) in order to analyze language function which contains in its humor.

The data was taken from videos uploaded on the official Cenk Blonk Youtube channel (<https://youtu.be/MoPgjY0LOdo>). One hundred eight videos had been uploaded to the wayang Cenk Blonk YouTube channel that raised social, economic, political, and religious conflicts that had the appropriate criteria for this research. Found 40 data related to the creation of humor, consisting of 19 data in the 102 series of shadow puppet shows entitled "Blonk Creativity Results in the PPKM Season" and 21 data series in the 101 series entitled "Promising Business in the PPKM Season." Sutiayatno (2017) stated that several data collection methods are well known in public research: observation, interviews, questionnaires, and documentaries.

The technique used in data collection is the observation method. In analyzing data, some stages are done, namely watching the video as primary data, memoing/coding, and drawing conclusions or verification (Gay et al., 2012; Miles et al., 2014). The presentation of the results used formal and informal methods.

4. Results and Discussion

4.1. *The Utilization of Linguistic Elements in the Discourse of Humor in the Cenk Blonk Shadow Puppet*

The linguistic elements found in the humorous discourse of the Cenk Blonk shadow puppet show are the use of phonological elements, lexical ambiguity elements, grammatical ambiguity elements, and the use of rhyme and language styles. The analysis results of the grammatical ambiguity elements in the humorous discourse of the Cenk Blonk shadow puppet performance were described as follows.

1. Utilization of Grammatical Ambiguity Elements

Data 1

KS : *Om Swastyatu Man. Nyoman sube tuni ngantiang icang di bale siskamling e man?*
NE : *Lumayan lah Ngut, sambil wake membersih bersih. Pedalem tempat ngerumpi rage uyak debu kekene. Ulian mekelo sing taen delok delokin. Cai engken ne Ngut? Dadi semig ngalatig tur semug bangsal tepuk goban caine Ngut?* (Ketawa)
(Video: Wayang Cenk Blonk Seri 102 (0:52)).

This utterance occurred when KS greeted NE when he met at the security guard. As for the surprised expression of NE, who saw KS' appearance through his speech, "semig ngalatig tur semug bangsal," which means a pale, lethargic face and looks tired and limp. In Balinese, this phrase came to be known as *Kruna Satma* or a compound word that serves to amplify the meaning. The compound words of each *semig ngalatig* and *semug bangsal* have similar and complementary meanings. The phrase *semig ngalatig* refers to a face that looks pale white, while *semug bangsal* refers to a look that looks lethargic and limp. The use of language belongs to the use of grammatical ambiguity, which is idiomatic, in which two or more words can form a single meaning.

Data 2

KS : *Keto Man?!*
NE : *Yaiya lah Ngut!*
KS : *[meminum kopi] Mantap asane Man, tur ada rasa aneh – anehnya Man!* (Ketawa)
(Video: Wayang Cenk Blonk Seri 102 (11:04)).

The humor in this conversation was formed when KS said, "*Mantap asane Man, tur ada rasa aneh – anehnya Man!*" At first glance, this utterance looks like an ordinary utterance without any element of humor. However, the statement was related to one of the advertisements for bottled drinking water which was famous for the phrase "*kayak ada manis – manisnya!*" So instead of using a '*manis – manisnya*' phrase, the phrase is replaced with an '*aneh – anehnya*' phrase. So the humor in this utterance is formed from the grammatical ambiguity of ambiphology phrases can be seen in table 1 (see appendix).

2. Utilization of phonological elements

Data 3

NE : *Uli sebeng caine Ngut, asane cai kurang gizi ne Ngut!*
KS : *yen masalah gisi mengisi Man, icang anak sube tekekange ngisi teken somah icange jumah Man!* (Ketawa)
(Video: Wayang Cenk Blonk Seri 102 (1:26)).

NE said that KS appears to be malnourished as a form of a noun which refers to the intake of nutrients, vitamins, protein, and minerals to maintain health and fitness, as seen in his speech "*Uli sebeng caine Ngut, asane cai kurang gizi ne Ngut!*" This becomes ambiguous when KS responds to NE's utterance by uttering the word '*gisi*' as a form of a verb in Balinese which means holding as in his speech "*yen masalah gisi mengisi Man, icang anak sube tekekange ngisi teken somah icange jumah Man!*" and in some adult contexts the word *gisi* in Balinese can be interpreted as sexual activity between a married

couple who holds the male genitalia explicitly. This phenomenon can happen because in Balinese pronunciation, /z/ and /s/ is not distinguished by pronunciation and are made into one pronunciation, namely /s/. This makes it funny because the response from KS is unexpected and belongs to phonological use.

Data 4

NE : *apang cai nawang Ngut dari hasil supre*

KS : *Hasil supree... Survey! (Laughing)*

(Video: Wayang Cenk Blonk Seri 102 (4:49)).

NE tries to explain something by using survey data results. Nevertheless, instead of saying the word survey, NE said the word ‘*supre*,’ which was closer to the word ‘*sprai*.’ This is what gives rise to humor by utilizing phonological elements. This happens because, in Balinese pronunciation, there is no known consonant /v/ or /f/. It is replaced with /p/ beside that; there is a sound permutation effect by reversing the position of the sound from /-rp-/ to /-pr-/, also taking part in the creation of permutations of sounds that give rise to humor. Further data can be seen in table 2 (see appendix).

3. Utilization of Rhyme and Language Style Elements

Data 5

NE : *Menurut hasil survey para dokter – dokter ne ento Ngut, laki-laki yang rajin mencium istrinya, itu ternyata lebih panjang Ngut umurnya dari laki-laki yang suka mencium istri orang lain. Makane Ngut*

KS : *Engken?*

NE : *Amun cai dot berumur panjang, cai jangan biasakan diri untuk mencium istri orang. (Laughing)*

(Video: Wayang Cenk Blonk Seri 102 (5:07)).

NE who explained the statement to KS, and ended with a statement that was quite surprising for KS who said “*Amun cai dot berumur panjang, cai jangan biasakan diri untuk mencium istri orang*”. In his speech, NE used a satirical figure of speech in which NE insinuated that KS’s attitude was not harmonious with his wife, perhaps because KS was having an affair. In this case, it was shown by the word ‘*mencium istri orang*.’ So that this humor is created through the use of satirical language style.

Data 6

NE : *Aee o man o... Iclang termasuk warga negara apa nenene Man? Umah cang ngontrak tanah cang meli*

KS : *Mungkin orang tua caine pidan mai ke Indonesia Ngut hanya sekedar numpang untuk ngelekadang cai doen mungkin Ngut! (Laughing) Sehingga cai termasuk anak buangan ne (MAJ)! (Laughing)*

(Video: Wayang Cenk Blonk Seri 102 (8:28)).

NE asked KS what country he belongs to because he does not own anything in his own country. KS’s answer then was shocking, even though it condescended to NE. As in his statement, “*Mungkin orang tua caine pidan mai ke Indonesia Ngut hanya sekedar*

numpang untuk ngelekadang cai doen” where KS assumes that NE’s parents used to be just immigrants who hitch a ride to give birth to NE in Indonesia. This is emphasized by saying that NE may be an “outcast child,” so this language style is included in the sarcasm satire language style, which is harsher in speech than irony. The further data can be seen in table 3 (see appendix).

4. Utilization of Lexical Ambiguity Elements

Data 7

KS : *Tapi ngomong – ngomong Man, Nyoman ngidang sugih mendadak kekene, memangne Nyoman ngelah bisnis ape Man? Apakah Nyoman sugih ulian menang buntut?* (Laughing)

NE : *Araaaahhh Ngut, jaman kene nu doen cai percaya. Nagih ngalih sugih ulian pasang nomer-nomer keketo. Ane pasti ye jelas iraga pasti bakal maluan buntut!* (Laughing)

KS : *Dadi keto?*

NE : *Adane doen sube permainan buntut! We, Ngut, kadirasa meliang istri celana dalem dadua doen nomere bisa sing cocok. Salingke ngeramal nomer ane jumlahne 99 ento. Waduh ... jeg sinah sube polon raga bakal lengar mepelutan, Ngut!* (Laughing)

(Video: Wayang Cenk Blonk Seri 102 (12:53)).

Humor is formed from the word ‘*buntut*,’ which is ambiguous in meaning based on the context brought in the conversation. The word ‘*buntut*’ in Balinese means tail or foot. However, in the context of the conversation that KS said in the conversation, the word ‘*buntut*’ refers to the meaning of the lottery game as in his statement “*Tapi ngomong – ngomong Man, Nyoman ngidang sugih mendadak kekene, memangne Nyoman ngelah bisnis ape Man? Apakah Nyoman sugih ulian menang buntut?*”. So then, NE’s answer to KS’s question was also unpredictable by KS. In NE’s utterance, the word ‘*buntut*’ is interpreted as a form of material loss as in his utterance, “*Araaaahhh Ngut, jaman kene nu doen cai percaya. Nagih ngalih sugih ulian pasang nomer-nomer keketo. Ane pasti ye jelas iraga pasti bakal maluan buntut!*”. In this conversation, it was also found that the use of idiomatic expressions (parables) as said by NE if they follow the game ‘*buntut*’ the brain will be completely eroded and eventually become bald “*Polon rage bakal lengar mepelutan,*” this utterance is an idiomatic form of prolonged stress. So that in this conversation, two uses of language elements were found, namely the use of homonymous lexical ambiguity in the word ‘*buntut*’ and the everyday use of the spoken word “*polon rage bakal lengar mepelutan.*”

4.2. Maxim in the Humor Discourse of the Cenk Blonk Shadow Puppet

In the analysis of the maxim, it was found that there were four types of violations which included the maxim of quantity, the maxim of quality, the maxim of manner, and the maxim of relevance. The results of the analysis of maxim in the humorous discourse of the Cenk Blonk shadow puppet show can be described as follows.

1. Maxim of Quantity Violation

Data 8

- KS : *Om Swastyatu Man. Nyoman sube tuni ngantiang icang di bale siskamling e man?*
NE : *Lumayan lah Ngut, sambil wake membersih bersih. Pedalem tempat ngerumpi rage uyak debu kekene. Ulian mekelo sing taen delok delokin. Cai engken ne Ngut? Dadi semig ngalatig tur semug bangsal tepuk goban caine Ngut?* (Laughing).
(Video: Wayang Cenk Blonk Seri 102 (0:52)).

NE talked about how KS's health condition looked pale but was conveyed too much. In his words "*Cai engken ne Ngut? Dadi semig ngalatig tur semug bangsal tepuk goban caine Ngut?*". The speech "*Semig ngalatig tur semug bangsal*" means pale and lethargic, like lack of blood. So that this violation is classified as a maxim of the quantity.

Data 9

- NE : *aa aae to be. Ternyata Ngut, laki-laki penyayang itu lebih awet muda dan panjang umur Ngut.*
KS : *Masak Man? Kata nyen totone to Man?*
NE : *Iya kata dokterlah Ngut masak Kata dukun?!* (Laughing)
(Video: Wayang Cenk Blonk Seri 102 (4:54)).

NE has violated the maxim of quantity. NE responded excessively to questions from KS as in his statement "*Iya kata dokterlah Ngut masak Kata dukun?!*" should adhere to the principle of cooperation, it is enough to say the word doctor without adding the phrase "*masak kata dukun*". Further data of maxim of quantity can be seen in table 4 (see appendix).

2. Maxim of Manner Violation

Data 10

- NE : *Uli sebeng caine Ngut, asane cai kurang gizi ne Ngut!*
KS : *yen masalah gisi mengisi Man, icang anak sube tekekange ngisi teken somah icange jumah Man!* (Laughing)
(Video: Wayang Cenk Blonk Seri 102 (1:26)).

KS violates the way of communication, causing ambiguity of meaning. This is stated in the word '*gisi*' which means to hold in Balinese while what NE means is nutrition which means nutrition intake to maintain a healthy body as in his words "*yen masalah gisi mengisi Man, icang anak sube tekekange ngisi teken somah icange jumah Man!*". Therefore, KS violates the maxim of manners.

Data 11

- NE : *apang cai nawang Ngut dari hasil supre*
KS : *Hasil supree... Survey!* (Laughing)
(Video: Wayang Cenk Blonk Seri 102 (4:49)).

In this conversation, NE violated the maxim of manners where in his speech he mispronounced the survey by saying ‘*supre*’ as a substitute, as stated by “*apang cai nawang Ngut dari hasil supre*”. This was immediately corrected by KS by mentioning the correct word. Further data about maxim of manners can be seen in table 5 (see appendix).

3. Maxim of Relevance Violation

Data 12

- KS : *Gampang petan Nyoman ne! Cobak Nyoman pikir Man, len alih – alih idupe keweh Man, len somah icange jumah setate metopeng barak jek memedih! Kurang apa icang dihadapan somah icange Man? Tapi icang tetap salah di matanya*
- NE : *Cai jangan mengeluh keto Ngut! Apa susahne Ngut? Kalau cai selalu salah dimatanya? Kan gampang cara ne Ngut!*
- KS : *Buin gampang, gampang apa petan Man ne Man?*
- NE : *Kalau cai selalu salah dimatanya, kan cai bisa pindah Ngut! Ke hidungnya, ke mulutnya, atau ke telinganya Ngut. (Laughing)*
(Video: Wayang Cenk Blonk Seri 102 (2:56)).

NE violates the maxim of relevance because the answer or response is irrelevant to KS’s statement. This happens because NE misinterprets the meaning of “*salah dimatanya*” as a literal or denotative meaning, while the meaning of KS is a figurative meaning or connotation as in NE’s statement “*Kalau cai selalu salah dimatanya, kan cai bisa pindah Ngut! Ke hidungnya, ke mulutnya, atau ke telinganya Ngut*”.

Data 13

- KS : *Aruhhh Man, yen keneh kenehang icang, dadi keweh kekene idup di Indonesia, Man?*
- NE : *ahh, maksud caine Ngut? Yen cai hidup di Palestina, hidup caine jeg pasti bakal aman tur nyaman keto Ngut?! (tertawa) ehh Ngut de idup ditu Ngut, gumi sedeng perang ne jani ditu Ngut. Cai hanya kebagian ketimpa bom ajak roket doen nyan Ngut. (Laughing)*
(Video: Wayang Cenk Blonk Seri 101 (5:12)).

NE violates the maxim of relevance. NE made a contribution that was deemed less relevant to the statement of KS. This is because the purpose of KS is that it is difficult to live in Indonesia in an uncertain financial condition. Meanwhile, the Palestinian state is a country that is still involved in a geopolitical conflict with Israel as in his words “*ahh, maksud caine Ngut? Yen cai hidup di Palestina, hidup caine jeg pasti bakal aman tur nyaman keto Ngut?! ehh Ngut de idup ditu Ngut, gumi sedeng perang ne jani ditu Ngut. Cai hanya kebagian ketimpa bom ajak roket doen nyan Ngut.*”. Therefore, comparing life in Indonesia with Palestine is not appropriate when viewed from the comparison indicators. Further data about maxim of relevance can be seen in table 6 (see appendix).

4. Maxim of Quality Violation

Data 14

- KS : *Aee o man o ... Icing termasuk warga negara apa nenene Man? Umah cang ngontrak tanah cang meli*
- NE : *Mungkin orang tua caine pidan mai ke Indonesia Ngut hanya sekedar numpang untuk ngelekadang cai doen mungkin Ngut! (Laughing) Sehingga cai termasuk anak buangan ne! (Laughing)*
(Video: Wayang Cenk Blonk Seri 102 (8:28)).

In this conversation, it was found that there was a violation of the maxim of quality that had been stated by NE which stated something that had not been proven true. In the conversation, NE said that KS is none other than an outcast child who was abandoned by his parents since he was young. Absolutely, this cannot be confirmed.

Data 15

- NE : *Wah, cai ne emangne tonden nawang ne Ngut?*
- KS : *Tonden lah Man?*
- NE : *Nah cai apang nawang Ngut, wake sube ngelah hasil ciptaan ane spektakuler Ngut di abad ini. (Laughing).*
(Video: Wayang Cenk Blonk Seri 102 (9:36)).

NE has violated the maxim of quality. This can be shown by the use of the word “*ciptaan ane spektakuler abad ini*” which means the spectacular discovery of this century. This is not entirely true or maybe it is also wrong because no one has acknowledged his discovery as a spectacular discovery in the last hundred years. NE just named his own invention as a spectacular discovery without any acknowledgment from others. Further data about maxim of quality can be seen in table 7 (see appendix).

Discussion

The linguistic elements found in the humorous discourse of the Cenk Blonk shadow Puppets show are the use of phonological elements, which include sound permutations and tough loss; utilization of lexical ambiguity elements including homonyms and homophones; the use of grammatical ambiguity elements including amphibology, idiomatic phrases; proverb; the use of elements of rhyme and style of language which includes satire, comparison, and contradiction. In the distribution of linguistic elements in the data, 54 findings of linguistic use were found with details: 3 phonological elements (5.66%), two lexical ambiguities (3.77%); 17 grammatical ambiguity (31.48%); and 32 users of rhyme and language style (59.26%). The dominant language style found based on the analysis results is satire language style, followed by affirmation language style and comparative language style. The following is a description of the division of linguistic elements in the form of a pie chart.

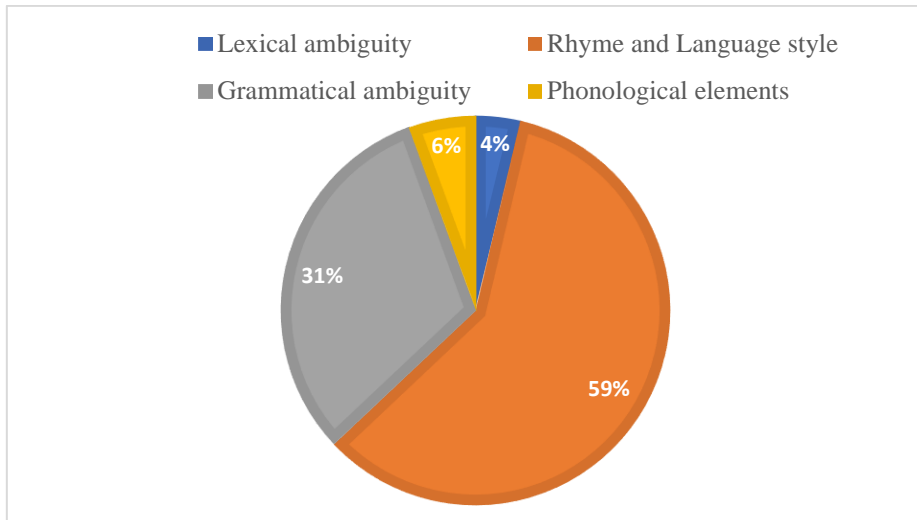


Chart 1. Distribution of the Division of Linguistic

In the analysis of violations of maxim (see 4.2), it was found that there were four types of violations, including violations of quantity (maxim of quantity); violation of quality (maxim of quality); violation of manner (maxim of manner); violation of relevance (maxim of relevance). Based on the results of the data analysis that has been carried out, it was found 46 violations of maxim with 18 violations of quantity (39.13%); 10 quality violations (21.74%); 8 manner violations (17.39%); and ten violations of relevance (21.43%) in the humorous discourse of the Cenk Blonk shadow Puppets show at Cenk Blonk Official Wayang Cenk Blonk Series 102. The following is a description of the distribution of cooperation violations found in a pie chart.



Chart 2. The Spread of Cooperation Violations

5. Conclusion

In conclusion, the phenomena found in this research, especially the use of linguistic elements and maxim violations of Grice in constructing humorous discourses. Firstly, it was found that the phenomenon of humor discourse in the performing arts of shadow Puppets Cenk Blonk is dominated by rhyme and language style with a focus on satire language style. It is in line with the theory of threats or what is also known as Hostility Theory which is commonly found in the humorous discourse of Cenk Blonk's shadow Puppets as a form of criticism not only for the government but also for society in general. The humorous discourse of the shadow Puppets Cenk Blonk also helps to describe or map the problems and phenomena that occur in society so that it fulfills the release theory because in the data found, there are many forms of satire aimed at the government system that seems slow in its efforts to assist the lower class; a satire on a government system that does not fight for its people and is still often found in the practice of corruption, collusion, and nepotism; a satire on Balinese people who easily give up facing reality, do not want to think creatively; being envious and envious of the success of others; the culture of showing off wealth or what is known today as the term flexing; excessive consumerism; as well as the lack of public literacy so that they hope to get something instant without having to make more effort. Even though it fulfills the threat and release theory, humor will only remain because, in its use, the incongruity theory can disguise and hide serious things through the use of ambiguity or ambiguity.

Secondly, it was found that the violation of the maxim of quantity dominates in creating humor in discourse. This indicates that in humorous discourse, the form of exaggerating information is an effort taken to form humorous discourse. This also corresponds with the number of uses of linguistic elements obtained in each data; the more use of language used, the more the thimble of quantity will be violated. Violation of the thimble of quantity also creates a form of beauty, rhyme, and rhythm or beat in comedy. Because every characteristic of humor will be different from one area to another, from one language to another.

Conflict of interest

The author(s) declare(s) that there is no conflict of interest.

Authors' contribution

The author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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Appendices

Table 1. Grammatical ambiguity elements

No	Speech	Ambiguity Grammatical Form	Minute
1.	<i>semig ngalatig tur semug bangsal</i>	Idiomatic	(0:52)
2.	<i>Kalau cai selalu salah dimatanya, kan cai bisa pindah Ngut! Ke hidungnya, ke mulutnya, atau ke telinganya Ngut</i>	Ambiphology phrases	
3.	<i>somah icang anak sube dueg pesan ngalih pipis</i>	Ambiphology phrases	(6:03)
4.	<i>tusing taen nagih pipis</i>	Ambiphology phrases	(6:43)
5.	<i>Mantap asane Man, tur ada rasa aneh – anehnya Man!”</i>	Ambiphology phrases	(11:04)
6.	<i>ohh ne adane kopi Bali cap guk guk Ngut</i>	Ambiphology phrases	(11:55)
7.	<i>dua tambah dua ento to harus tujuh</i>	Ambiphology phrases	(2:53)
8.	<i>menteri urusan pribadi</i>	Ambiphology phrases	(7:28)
9.	<i>menteri urusan rumah tangga orang lain</i>	Ambiphology phrases	(8:16)
10.	<i>polom rage bakal lengar mepelutan</i>	Idiomatic	(12:53)

YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 101

Table 2. Phonological ambiguity elements

No	Speech	Minute
1.	<i>yen masalah gisi mengisi Man, icang anak sube tekekange ngisi teken somah icange jumah Man!</i>	(1:26)
2.	<i>apang cai nawang Ngut dari hasil supre</i>	(4:49)
3.	<i>Yen anake berdagang, ye tusing nganggon rumus matemati</i>	(2:52)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 102		
4.	<i>Yen anake berdagang, ye tusing nganggon rumus matemati</i>	(2:52)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 101		

Table 3. Rhyme and Language Style Elements

No	Speech	Minute
1.	<i>pipis icang sing ngelah anggo mebelanje Man” dan “Icang buung mati ulian virus , pemuputne icang bisa mati ulian makente ne Man”</i>	(1:42)
2.	<i>“ya iyalah Ngut! Kalau cai sampai lepas tangannya, pasti berbahaya, Ngut!, Liman ne malah bisa bebas milih-milih semua barang – barang yang ada di Mall, Ngut!”</i>	(4:04)
3.	<i>Iya kata dokterlah Ngut masak Kata dukun?!</i>	(4:54)
4.	<i>Amun cai dot berumur panjang, cai jangan biasakan diri untuk mencium istri orang</i>	(5:07)
5.	<i>sube urusan pipis Man, somah icange celang ne melebihi Densus 88, dimanapun pasti metangkap Man!</i>	(6:03)
6.	<i>care silapin meng buta</i>	(6:43)

7.	<i>dikengkene bise kayang dompet bisa raib</i>	(6:43)
8.	<i>Cai ngorang doen tanah air kita, tapi nyatane tanah cai ngontrak, air pun cai meli</i>	(7:45)
9.	<i>cai termasuk anak buangan ne</i>	(8:28)
10.	<i>jujur o Ngut o, iraga sujatine mekajang liunan belog ajum ne Ngut. Yen urusan mecokrah ngajak nyama pedidi, urusan demo mare iraga paling pakar ne Ngut! Sumber energi kita berlimpah, tapi iraga sing bisa ngolah!</i>	(8:47)
11.	<i>Nah cai apang nawang Ngut, wake sube ngelah hasil ciptaan ane spektakuler Ngut di abad ini</i>	(9:36)
12.	<i>Otak icange dadi plong dadine Man</i>	(10:40)
13.	<i>kopi ne tidak usah dicampur gula. Cukup ditambah sedikit arak Bali, kalau sing ada arak tuak boleh juga Ngut!</i>	(10:40)
14.	<i>itu bisa membuat stamina dan imun tubuh caine meningkat bertingkat – tingkat – tingkat</i>	(10:40)
15.	<i>Apang nyak care gendinge tanah air kita. Tanah cai ngelah, yeh sing ci meli</i>	(11:34)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 102		
16.	<i>wake nak sube marasa med bergrup ajak cai”; “Jeg Pragat ajak cai wake bergabung dalam komunitas orang-orang miskin doen” “Masak uli mare lekad kanti kel mati Ngut, jeg pragat wake jibaku dadi anak miskin, tur pragat bengong tur iri hati noli anak sugih, cai sing wadih-wadih?</i>	(00:00)
17.	<i>Noli timpal ngabe mobil mewah, bengong. Nepukin timpal makan enak di restoran, bengong. Nepukin timpal ngelah rumah mewah metingkat, bengong. Nepukin timpal ngelah deposito di bank, bengong. Nepukin timpal berpakaian seh semeleh, masih bengong. Nepukin timpal sewai meganti hape model baru, masih bengong. Jeg bengong lonto, jeg telah waktu hidupe anggon mengongin timpal. Masak iraga jeg pragat puas dadi penonton idupe? Sing san taen dadi pemain, bengongin timpal</i>	(1:10)
18.	<i>Bahkan yen bandingan icang uling pendidikan sekolah, kadirasa Nyoman SD doen tusing tamat – tamat. Masalahne icang kan tamatan sarjana Man. Dadi jeg terus icang lacur. Ulian idup icange terus nganggur?”</i>	(2:25)
19.	<i>dua ditambah dua jeg harus empat Man, makane rejeki icange sing taen merapat</i>	(2:53)
20.	<i>Tan bina ngalih jaum di bias pasihe</i>	(3:55)
21.	<i>Waktu musim hujan cai maan kebagian banjirne doen tur atap rumah caine bocor hahaha. teke musim kemarau panas terik, sumur caine kering, mandi doen cai tusing, tan bina cai care kambing. masan teke musim duren aduhh hahaha, nyangetan hidup caine merana, cai hanya maan bon – bone doen Ngut”</i>	(4:26)
22.	<i>Yen cai hidup di Palestina, hidup caine jeg pasti bakal aman tur nyaman keto Ngut” “Cai hanya kebagian ketimpa bom ajak roket doen nyan Ngut</i>	(5:12)
23.	<i>kok hidup raga terus lacur, sing ngidang ngidang makmur, hidup di gumi ane subur</i>	(5:48)
24.	<i>pasti gara-gara pemerintah ne man, sing becus-becus ngurusang negara</i>	(5:48)
25.	<i>kayang wake dadi presiden, cai pasti angkat wake dadi menteri</i>	(6:38)
26.	<i>Apa buin masyarakat-masyarakat kere care cai kene Ngut, ye perlu DP cash to Ngut</i>	(6:52)
27.	<i>Masalahne hanya nu cai doen ane idup ne nu terkebelakang</i>	((9:18)
28.	<i>Nyatane Nyoman SD doen tusing tamat. Bakal kengkenang Nyoman cekah bengkah tur mreka nagih dadi presiden?</i>	(11:06)
29.	<i>ilmu filsafat pun megarang pablesbles pesu</i>	(14:30)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 101		

Table 4. Maxim of Quantity

No	Speech	Minute
1.	<i>Semig ngalatig tur semug bangsal</i>	(0:52)
2.	<i>“Masalahne pipis icang sing ngelah anggo mebelanje Man! (tertawa) Ngelah tabungan bedik pidan di bank anak sube telah pidan Man metarik terus. Icange hidup nak perlu makan Man! Buda cang memburuh ngalih gae Man, dije ngalih gae gumi PPKM?! Masalahne Man.” “Icang buung mati ulian virus , pemuputne icang bisa mati ulian makente ne Man”</i>	(1:42)
3.	<i>Iya kata dokterlah Ngut masak Kata dukun?!</i>	(4:54))
4.	<i>Menurut hasil survey para dokter – dokter ne ento Ngut, laki-laki yang rajin mencium istrinya, itu ternyata lebih panjang Ngut umurnya dari laki-laki yang suka mencium istri orang lain. Makane Ngut “ dan yang diakhir “Amun cai dot berumur panjang, cai jangan biasakan diri untuk mencium istri orang</i>	(5:07))
5.	<i>dan itu bisa membuat stamina dan imun tubuh caine meningkat bertingkat – tingkat – tingkat terus Ngut!”</i>	(10:40))
6.	<i>Nyanan lamun cai sube liu ngelah pipis, apang ade acai anggon meli tanah. Apang nyak care gendinge tanah air kita. Tanah cai ngelah, yeh sing ci meli.</i>	(11:34)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 102		
7.	<i>pakaian nyoman ne jeg rapi tur necis, asane care artis ne liu ngelah pipis. Jeg betul-betul iri cang noli idup nyoman e jek penuh dengan servis</i>	(00:00)
8.	<i>Jeg pragat bengong noli timpal sugih. Noli timpal ngabe mobil mewah, bengong. Nepukin timpal makan enak di restoran, bengong (tertawa). Nepukin timpal ngelah rumah mewah metingkat, bengong. Nepukin timpal ngelah deposito di bank, bengong. Nepukin timpal berpakaian seh semeleh, masih bengong (tertawa). Nepukin timpal sewai meganti hape model baru, masih bengong. Jeg bengong lonto, jeg telah waktu hidupe anggon mengongin timpal. Masak iraga jeg pragat puas dadi penonton idupe? Sing san taen dadi pemain, bengongin timpal</i>	(1:10)
9.	<i>Huhh?! Engkenang nagih sukses man? Apalagi musim corona care jani, ngalih pipis keweh, pegawai liu PHK. Da je iraga nagih ngalih pipis, kadirasa ngalih gae doen jani be keliwat keweh. Tan bina ngalih jaum di bias pasihe!</i>	(3:55)
10.	<i>Apa buin masyarakat-masyarakat kere care cai kene Ngut, ye perlu DP cash to Ngut, filsafatnya ada uang ada suara</i>	(6:52)
11.	<i>cekah bengkah tur mreka</i>	(11:06)
12.	<i>“Adane doen sube permainan buntut! We, Ngut, kadirasa meliang istri celana dalem dadua doen nomere bisa sing cocok. Salingke ngeramal nomer ane jumlahne 99 ento. Waduh...jeg sinah sube polon raga bakal lengar mepelutan, Ngut!</i>	(12:53)
13.	<i>jeg beneh pesan asane tutur Nyoman to Man! Tur jeg betul-betul heran sajan icang teken Nyoman! Ulian dueg masih pesan Nyoman jani berfilsafat Man. Ane tawang icang pidan Nyoman jeg patuh masih care Icang lengeh buah. Jani jeg sim salabim abrakadraba kayang pengetahuan Nyoman ne jani ikut meroket Man!</i>	(14:30)
14.	<i>Ya iyalah Ngut, sing keto care caine, ngorang doen awak tamatan sarjana tapi nganggur ulian asik ngukupang malese, metu ijazah tinggi tinggi tusing dadi anggo meli kopi!</i>	(15:18)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 101		

Table 5. Maxim of Manner

No	Speech	Minute
1.	<i>yen masalah gisi mengisi Man, icang anak sube tekekange ngisi teken somah icange jumah Man</i>	(1:26)
2.	<i>apang cai nawang Ngut dari hasil supre</i>	(4:49)
3.	<i>ohh ne adane kopi Bali cap guk guk Ngut.</i>	(11:55)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 102		
4.	<i>Icang anak ngenehang, engken ye mirip trik dan taktik Nyoman ne. Kok nasib Nyoman ne ngidang berubah drastis? Bahkan yen bandingan icang uling pendidikan sekolah, kadirasa Nyoman SD doen tusing tamat-tamat. Masalahne icang kan tamatan sarjana Man. Dadi jeg terus icang lacur. Ulian idup icange terus nganggur?</i>	(2:25)
5.	<i>Ya iyalah Ngut, Wake jani sugih kan ulian wake muruk berdagang Ngut. Yen anake berdagang, ye tusing nganggong rumus matemati</i>	(2:52)
6.	<i>tan bin acai care kambing</i>	(4:26)
7.	<i>Jeleme pongah lantah 180 derajat care caine ne. Justru pianak caine tamiang cai utang dini ditu mekacakan. Ulian cai rajin ngubuhin males caine tur pragat ngabe itungang mati sing ngabe empugan!</i>	(11:39)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 101		

Table 6. Maxim of relevance

No	Speech	Minute
1.	<i>Kalau cai selalu salah dimatanya, kan cai bisa pindah Ngut! Ke hidungnya, ke mulutnya, atau ke telinganya Ngut</i>	(2:56)
2.	<i>dueg ngalih pipis</i>	(6:03)
3.	<i>Nagih pipis dong sing taen Ngut. Tapi anak iya bisa nyemak pedidi! tur masalah besar ne Ngut, iya nyemak nak sing bedik bedik Ngut! Jek care silaping meng buta! Jeg kedad megalagaran! dikengkene bise kayang dompet bisa raib</i>	(6:43)
4.	<i>Mantap asane Man, tur ada rasa aneh – anehnya Man!</i>	(11:04)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 102		
5.	<i>“ahh, maksud caine Ngut? Yen cai hidup di Palestina, hidup caine jeg pasti bakal aman tur nyaman keto Ngut?! ehh Ngut de idup ditu Ngut, gumi sedeng perang ne jani ditu Ngut. Cai hanya kebagian ketimpa bom ajak roket doen nyan Ngut.</i>	(5:12)
6.	<i>Iraga di Indonesia, uli pidan kan sube berpikir masih Ngut. Engken carane iraga apang ngidang hidup dari Bulan ke Bulan</i>	(10:13)
7.	<i>Ya iyalah Ngut, karena cita-cita caine bes tegeh justru pepesan citan-citan caine ento hancur disambar petir. (Tertawa) Makane dadi bene ngelah cita-cita, tapi endepan bedik cita-cita ne apang ngidang ukune raga menggapai.</i>	(13:35)
8.	<i>Ya tergantunglah Ngut! Yen ngelah carik, carik bakal adep. Yen ngelah sepeda motor, ya sepeda motor bakal adep. Yen ngelah kulkas, TV, ya kulkas tv masih kal adep, Ngut! (Tertawa) Yen idup keselek pesan umah tongos pules pun kal ikut meadep! Kan apang nyak liu ngelah pipis, Ngut! Yang penting iraga kan ngelah usaha dagang Ngut!</i>	(15:47)
9.	<i>Yailah lah Ngut, kan adane doen menteri urusan pribadi engken ci ne? (tertawa) daripada cai anggo wake menteri sosial, tapi uang bantuannya malah cai anggon urusan pribadi, kan malah bahaya adane to Ngut.“.</i>	(7:28)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 101		

Tabel 7. Maxim of quality

No	Speech	Minute
1.	<i>ya iyalah Ngut! Kalau cai sampai lepas tangannya, pasti berbahaya, Ngut!, Liman ne malah bisa bebas milih-milih semua barang – barang yang ada di Mall, Ngut!</i>	(4:04)
2.	<i>Kone gumi iraga ne negeri yang subur. Cai ngorang doen tanah air kita, tapi nyatane tanah cai ngontrak, air pun cai meli (tertawa) men cai termasuk warga negara apa cai Ngut”?</i>	(7:45)
3.	<i>Mungkin orang tua caine pidan mai ke Indonesia Ngut hanya sekedar numpang untuk ngelekadang cai doen mungkin Ngut! (tertawa) Sehingga cai termasuk anak buangan ne!</i>	(8:28)
4.	<i>jujur o Ngut o, iraga sujatine mekajang liunan belog ajum ne Ngut. Yen urusan mecokrah ngajak nyama pedidi, urusan demo mare iraga paling pakar ne Ngut! Sumber energi kita berlimpah, tapi iraga sing bisa ngolah!”</i>	(8:47)
5.	<i>ciptaan ane spektakuler abad ini</i>	(9:36)
	<i>eee aee. To sube Ngut, Yen rumus matemati ehh.. matematika ne to Ngut, dua tambah dua nto kan empat, Yen rumus berdagang, dua tambah dua ento to harus tujuh Ngut!</i>	(2:53)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 102		
6.	<i>pasti gara-gara pemerintah ne man, sing becus-becus ngurusang negara”Coba je icang angkate dadi bupati, atau dadi gubernur, apa buin dadi menteri. Bah...pasti icang bakal kaya raya masih Man</i>	(5:48)
7.	<i>kayang wake dadi presiden, cai pasti angkat wake dadi menteri</i>	(6:38)
8.	<i>Jeg gampang ento Ngut, urusan ne ento Ngut. Seluruh masyarakat wake angkat dadi menteri urusan rumah tangga orang lain. (tertawa) Apang mekejang ngelah gae,karena di Indonesia ne Ngut, Cuman urusan ne ento ane paling mudah tur paling asik Ngut.</i>	(8:16)
9.	<i>We Ngut sujatine gumi raga e nak sube maju ne Ngut. Masalahne hanya nu cai doen ane idup ne nu terkebelakang</i>	(9:18)
10.	<i>Pasti cai bakal angkat wake dadi menteri urusan pribadi Ngut.</i>	(7:28)
YouTube: Cenk Blonk Official Wayang Cenk Blonk Seri 101		