

Humour as a representation of community identity: an analysis of Sundanese verbal humour

Ronny Yudhi Septa Priana

Padjadjaran University, Indonesia
ronny18001@mail.unpad.ac.id

Siti Karlinah

Padjadjaran University, Indonesia
siti.karlinah@unpad.ac.id

Dadang Rahmat Hidayat

Padjadjaran University, Indonesia
dadang.rahmat@unpad.ac.id

Dian Wardiana Sjuchro

Padjadjaran University, Indonesia
d.wardiana@unpad.ac.id

Abstract

The presence of humour in every human activity makes it an interesting object of research to explore from the perspective of culture, language, function, and discourse mechanism. The aim of this research is discovering how verbal humour can represent the identity of the Sundanese people, which is expected to contribute to humour research through a cultural perspective. Humorous conversations in Sundanese “Cangehgar” sketches are the object of research chosen to specify the techniques of creating humour and identity represented through the speech and attitude of the speaker. The data were obtained through recording and transcription techniques which were then analysed using Brown & Yule’s discourse analysis approach to explore the hidden meaning in a conversation and Berger’s concept of humour creation to determine the humour creation technique used. The results of the analysis show that humour is constructed using humour creation techniques by utilizing linguistic elements in the form of indirect insults, misunderstandings, and violations of the principles of politeness. The identity of the Sundanese people is represented indirectly through the behaviour and speech of the conversation participants in the form of polite attitudes, responsible, helpful, caring for others, honest and mischievous.

Keywords: humour, representation, identity, community, Sundanese.

1. Introduction

Humour is often used as a form of entertainment that causes laughter and joy among the audience (Gonot-Schoupinsky et al., 2020). According to Attardo (1994), humour is a collection of phenomena related to the creation, vision, or experience of something absurd or funny, an idea, situation, or event that is out of place and contrary to normality. Each individual in a community group has different ways of conveying and receiving humour depending on its purpose and the communication situation that is taking place. The response in the form of laughter that occurs when humour takes place is an emotional reaction that comes from verbal and nonverbal actions from individuals or groups that are considered funny (Agra, 2022).

The existence of humour in the interaction process involves the use of language, both verbally and non-verbally, such as body movements and sign language. Humour can also take the verbal, written, and graphic forms, depending on the method of creating humour, the main aim of which is to invite laughter. However, not every humour produces laughter and is entertaining; it can also cause the audience to feel insulted, offended, and even hurt if the humour is excessive. Even a humorous speech can be considered insulting or hateful if the audience or community group does not accept the humour presented or delivered.

The norms and cultural background of society influence the acceptability of humour. Each individual and community group has a different way of conveying humour according to its purpose and adapts it to the ongoing communication situation. Humour in interaction is needed to change the communication atmosphere to be more attractive, active, creative, communicative, innovative, and recreational. Apart from that, humour is also used as a means of conveying criticism, expressing happiness, sympathy, annoyance, and even anger indirectly so as not to cause offence. Indeed, sensitivity to norms, values, and culture in society makes humour content acceptable. Humour will be perceived and accepted by a group of people if it is relevant to the cultural values and the rules that apply to the people who are used as humour targets (Nissenbaum & Freud, 2021). Acceptance of humour in society is possible if humorous speech can be understood both in terms of language use and cultural background and is considered to represent the identity of the community itself (Cao et al., 2021; Jaime de Pablos, 2021; Sugiyanta, 2020).

A group's acceptance of humour can be seen through the presence of humour in everyday life, both when interacting and in the entertainment media used. The values, culture, and character of society influence how a group of people accepts humour. However, individuals and communities have different ways of conveying humour. These differences depend on the values, culture, character, and rules that apply to the culture of the community itself (Gonot-Schoupinsky et al., 2020).

Indonesian society is a group of people who are open to humour. The diversity of tribes, cultures, and languages that they have is often used as part of humour content and joke material. The openness of Indonesian society to humour is shown by the presence of humour in social interactions, traditional arts, and media (newspapers, magazines, radio, television, and digital media). Groups of people who are open to humour display humour in every activity and media used (Buijzen & Valkenburg, 2004; Prendergast, 2020; Roome, 1999; Vásquez & Aslan, 2021). Humour content in the media, however, must comply with applicable legal provisions, as well as unwritten cultural norms. Likewise, humour in the media in Indonesia must adapt to applicable cultural and legal norms, including the broadcasting law, the press law, and the law on Information and Electronic Transactions. Carefulness in conveying humour then produces

humour that is accepted and entertains the target audience of media users and the public who enjoy humour (Attardo & Raskin, 2017; Ford et al., 2016; Gonot-Schoupinsky et al., 2020).

The presence of humour in human life, especially in the media, besides functioning as entertainment, is also used as a medium for conveying messages, including moral messages, social criticism, and the transformation of cultural values, identity, and character of a community group (Attardo & Raskin, 2017; Godioli & Little, 2022; Heintz et al., 2020; Kianbakht, 2020; Lyra et al., 2020; Prendergast, 2020; Raskin, 2015). Accordingly, in the present study we are interested in revealing how humour content in the media, especially radio, represents the identity of society. The humour that is the subject of the present research is the Sundanese verbal humour which takes the form of conversation sketches known as “Cangehgar,” published on audio media. Their humour content shows that the main target audience of the humour delivered there are the Sundanese people – the second largest group in the entire population of Indonesia. They are known to be friendly and like to joke on various occasions.

This study aims to reveal the representation of Sundanese people’s identity presented through conversations in the “Cangehgar” humour sketches. We focus on exploring meaning through discourse analysis in each utterance in the humorous conversations. In order to reveal the character of the speaker, we explore their technique of creating humour, which can be considered to represent the characteristics of the Sundanese people as the target audience of the verbal humorous conversation content.

The disclosure of meaning and character of speakers in the humorous conversation is considered necessary to find out whether humorous conversations suit the target audience as well as to reveal whether the character of each speaker in the conversations can be a representation of the target audience, because we assume that humour presented to a community will be accepted if it is in accordance with the characteristics and cultural values of that community. The present effort to reveal the character of speakers in conversation is something new in humour studies. Previous studies tended to focus more on linguistic elements in humour, thus creating an opportunity to explore cultural values and depictions of community characters expressed through humour content. We try to fill this space to complement humour studies by revealing the representation of community group identity presented in verbal humour content. The results of this study are expected to contribute to humour studies and at the same time to get to know the character and identity of the Sundanese people as one part of the Indonesian cultural community.

2. Literature review

2.1. Humour in human life

Provine (2000) suggests that humour is closely related to the response of laughter. Apart from fulfilling entertainment needs, people use humour to convey messages and information and express feelings (happy, angry, annoyed, and sad). The speaker conveys humour as a communication tool in line with its purpose and function. Humour makes people laugh, or smile is used as a tool to attract attention (Al-Sawaer et al., 2022; Mamat et al., 2019; Mantle, 2008; Prendergast, 2020; Rahman et al., 2021; Roome, 1999; Ross et al., 1999; Ylagan, 2019).

Lippman & Dunn (2020) stated that humour is anything that can arouse passion and create feelings of pleasure and comfort. Hartanti (2008) argues that the art of humour aims to make it easier for humans to live their lives. Attardo (2020) defines humour as the cognitive, affective, and aesthetic aspects of a person, stimulus, or event that can evoke feelings of pleasure and responses such as laughter or smiles. Humour is a communication activity (Milner Davis, 2020; Sierra, 2019). The response in the form of laughter that occurs when humour occurs is an

emotional reaction that arises from the actions or verbal expressions of individuals or groups that are humorous, either intentional or unintentional (Lynch, 2002).

The purpose of humour in human life includes entertainment, conveying information, and even education to improve the quality of human life. The use of language and cultural elements in humorous displays can reveal the identity of the sender of the humour message and the community group receiving the message. Lynch (2002) stated that humour and jokes can reveal our identity, thoughts, and interactions with others. Similarly, Attardo & Raskin (2017) argue that humour shows the identity of its users through language and behaviour.

Raskin (1979) divides humour into two types: verbal humour conveyed through speech and nonverbal humour expressed through body movements. The power of verbal humour lies in the use of language and speech in humorous conversations. In other words, the use of language in humour is closely related to the audience receiving the humour. Berger (1993) offers several techniques to create humour, one of which is through language. Humour can also be created when speakers in a conversation violate the principle of cooperation (Grice, 1975) and deviate from the principle of politeness (Leech, 1983).

Drawing on Lynch's statement (2002), we assume that the verbal humour of "Cangehgar" can represent the identity of the Sundanese people through the use of Sundanese as the language of speech. In addition, the use of Sundanese in speech shows the Sundanese people to be the target audience of humour. In order to answer the research questions, we analysed each contribution of the conversation participants to reveal the identity of the Sundanese people who were presented indirectly.

2.2. Identity concept

Identity is an abstract, complex, dynamic concept in human life (Galante, 2020; Gonzales & Wiseman, 2005; Newton et al., 2022). As stated by communication experts, identity has many characteristics and it is not easy to define (Coleman, 2021). Identity is the definition of a person as a separate and distinct individual in terms of behaviour, beliefs, and attitudes. Ting-Toomey (1999) argues that identity is an individual's reflected image or self-concept. Kent (2020) has a more concise definition of identity: our self-concept, which we perceive as personal.

As this type of definition of identity is very broad, some communication experts have defined cultural identity. For instance, Lustig et al. (2006) view cultural identity as a person's sense of belonging to a particular ethnic or cultural group. Fong (2004) defines cultural identity as the identification of a shared system of verbal and nonverbal symbolic behaviour that is meaningful to members of a group who have a sense of belonging and share similar traditions, heritage, and norms regarding appropriate action. Cultural identity is a social construction that shows the uniqueness of a person or group of people based on the views of their social environment (Breakwell, 2020; Kianbakht, 2020; Priana, 2018; Sierra, 2019). The cultural identity of a community group can be seen through the values and character of each individual in a community group, which then becomes the identity of a community group.

Samovar et al. (2010) state that identity emerges through interactions. We will discover who we are, and where we can find security and comfort. Identity develops when we meet other people in the process of interacting. The cultural identity studied in this article comes from the characters' speech in Sundanese verbal humour sketches. The characters' speech in verbal humour presents a cultural identity that emerges from the Sundanese people's cultural values and character.

2.3. Character and identity of Sundanese people

The Sundanese people are one of 1,340 ethnic groups in Indonesia. The second largest population after the Javanese, the Sundanese people are spread across various regions of

Indonesia but are more dominant in West Java and parts of Banten. The language used by the Sundanese people to interact with each other is Sundanese (Anggraeni & Hidayat, 2020; Iriani, 2019; Kania, 2020).

Ekajati (2014) stated that someone can be Sundanese if he/she recognizes himself/herself as Sundanese or if others recognize him/her as Sundanese. Identity as Sundanese can also be obtained based on lineage; if someone is of Sundanese descent from his/her parents, then he/she can be part of Sundanese society. Sundanese society believes that the relationship between humans, between humans and nature, and between humans and God must all be in harmony, or what they call *pikukuh karuhun* (message from ancestors) (Hidayat&Hafiar, 2019; Kania, 2020; Rustandi & Anggradinata, 2019). Sundanese society has a culture, values, and language that are passed down from generation to generation and are part of their life (Mustapa, 2010).

These values, norms, culture, and language use are then embedded in the daily character of the Sundanese people who are friendly, polite, and simple. Hidayat & Hafiar (2019) said that one of the characteristics of the Sundanese people is *soméah*, which includes the values of humility, politeness, and kindness. Kania (2020) said that the characteristics of the Sundanese character, namely *cageur* (healthy), *bageur* (good), *bener* (true), *wanter* (brave), *pinter* (intelligent), and *siger* (self-aware) are cultural values that are highly respected by the Sundanese people to achieve the virtues of life. This is local wisdom that continues to be maintained. One way the Sundanese people maintain their identity, values, culture, and language is through folk art entertainment performances, learning the Sundanese language and culture in the school curriculum in West Java, the use of Sundanese in interactions, and the use of Sundanese in verbal humour in various media (Brata & Wijayanti, 2020; Kania, 2020; Sutisno et al., 2021).

3. Methodology

This research is a qualitative research which takes a discourse analytic approach that examines and understands the meaning behind the humorous texts used as research data. According to Creswell (2014), qualitative research explores and interprets the meaning associated with social problems by several individuals or groups. The discourse analysis referred to in this study is the analysis of humorous conversations. Brown & Yule (1983) are of the view that discourse analysis emphasizes the relationship between language and context in language use, both in the form of written texts and oral data in the form of conversations. Raskin (1979) argued that humorous discourse is formed through a series of verbal texts that can be explored, each element of which generates conversational implicatures and results in humour. Rustono (1998) stated that humorous discourse analysis examines and explores the relationship between language use to produce humorous effects.

The main focus of the present research is to explore the identity of the community presented in each humorous utterance. The data used in the study are excerpts of Sundanese verbal humour conversations taken from three conversational settings, namely conversations in the family, conversations with peers, and conversations in public places. The data was acquired using recording and transcription techniques: the humour conversation data was obtained in the form of a recording of the humour show “Canghegar” on Rama FM Bandung radio. We used several stages of analysis starting from the process of tapping the recording to obtain research data, then we sorted the relevant data, and then continued the data grouping process. In the next stage, we transcribed the data and analysed the data to describe the identity of the Sundanese people contained in the conversation based on the character of the participants in the humorous conversation. The last step was to draw conclusions to answer the research questions and discuss whether the research objectives have been reached.

4. Results

The focus of this study is to describe the representation of Sundanese community identity in the “Cangehgar” humorous conversations. The research objectives was to describe and reveal the character of the community presented based on the behaviour of participants in their verbal humorous behaviour and language use. Based on the results of the analysis, we have found out that the characters of the participants in the conversation include friendly, responsible, helpful, honest and mischievous ones. The following is a complete description of the results of the research analysis.

4.1. Representation of a friendly attitude in a humorous conversation

Referring to the statement of Hidayat & Hafiar (2019) that one of the individual characteristics that is inherent in Sundanese society and is seen in everyday life is a friendly attitude. A friendly attitude for Sundanese society has become an inseparable part of building good social relations between people. A friendly attitude is manifested through speech in the form of greetings spoken when meeting other people, both familiar ones and strangers.

Greetings such as *punteun* (excuse me), *mangga* (please), *ngiring ngalangkung* (permission to pass), *bade kamana/badeangkat kamana* (where are you going), *ti mana* (where are you from), *bade kasaha* (who are you going to), *linggih heula* (please have a seat/ stop by) are sentences that are commonly heard in everyday Sundanese society when they meet, especially in rural areas. These habits then form a character for the Sundanese people known as the word *soméah* (friendly) which is implemented as part of the way the Sundanese people get to know each other and maintain harmony between each other.

Based on the results of the analysis of conversation data, we have identified a friendly character in the conversations, which was shown through speech in the form of greeting sentences, such as that present in the following excerpt.

1/ Context Greeting people passing by
Situation A man greets another man who passes by his house

Conversation:

Speaker 1: *Rek kamana atuh euy, isuk-isuk geus indit jeung monyet?*
Where are you going, you're already with the monkey early in the morning?
Speaker 2: *Saha nu jeung monyet?, da kuring mah mawa embe, tingali!*
Who's with the monkey? I've brought a goat, look!
Speaker 1: *Saha nu naya kamaneh? da kuring mah nanya ka embe!*
Who is asking you? I asked the goat!

The conversation above is a humorous conversation built with elements of insults made by the first speaker to the second speaker. The element of insult is presented indirectly in the sentence “*Saha nu naya kamaneh? da kuring mah nanya ka embe*” (Who is asking you? I asked the goat!). This statement indirectly constitutes a form of insult of speaker 1 towards speaker 2 by saying that speaker 2 is a monkey. According to Berger (1993) the element of insult can be used to create humorous speech to produce laughter. In addition to the insult technique, the presence of an element of insult in creating humour can be considered to violate the principle of politeness (Leech, 1983).

We saw that behind the insulting elements in the speech in the conversation, there was a friendly attitude shown by the first speaker. This friendly attitude is present through the opening

sentence in the form of a greeting sentence “*Rek kamana atuh*” (Where are you going). The greeting sentence delivered by the first speaker in the conversation is a form of interrogative sentence to find out the purpose of the other person’s trip. Hidayat & Hafiar (2019) said that in the daily lives of Sundanese people, the habit of greeting anyone they meet is a form of friendly attitude in their daily lives.

The presence of a greeting expression that begins the sentence at the outset of the conversation uttered by the first speaker indirectly shows a representation of the Sundanese people’s friendly attitude towards others. A friendly attitude is a mark of identity for the Sundanese people and is manifested e.g. by greeting each other. This is in accordance with the claim of Hidayat & Hafiar (2019) above which states that Sundanese people show a friendly attitude by greeting not only the people they know but anyone they meet. The same conclusion was drawn by several observers of Sundanese culture who stated that for Sundanese people, a friendly attitude is a real manifestation of maintaining harmony (Ekajati, 1995, 2014; Kania, 2020; Lubis, 2013; Mustapa, 2010; Rosidi, 1985; Rosidi et al., 1987; Setyo & Utami, 2021; Triyanto, 2020).

Based on the results of the analysis, we found that behind the use of Berger’s (1993) humour creation technique, there were insults and violations of Leech’s (1983) politeness principle. However, indirectly, the behaviour of the speakers shown through their contribution to the conversation showed a friendly attitude, which is the daily routine of the Sundanese people. We could see the identity of the Sundanese community in the form of a friendly attitude that is indirectly present in the conversation showed who the target audience was. This is what then makes such humorous conversations acceptable in the Sundanese community as the target audience. Fong (2004) stated that community identity can be an identification of a symbolic verbal and nonverbal behavioural system that is meaningful for group members who have a sense of belonging and share the same traditions, heritage, and norms regarding appropriate behaviour.

4.2. Representation of a polite attitude in a humorous conversation

Politeness for Sundanese people is not only shown through behaviour or attitude but more in the use of language. Sundanese people have levels of politeness in language in the form of *undak usuk basa* (language levels), which are used as guidelines for users so that they can differentiate when talking to peers and when talking to older people, and distinguish between situations where the language is used. The *loma* language in *undak usuk basa* is used by speakers when interacting with those of the same age, colleagues, younger people or also called everyday language. In contrast, the *lemes* language (polite language) is used when interacting with older people or with those who deserve respect, which is then called respectful language. The use of *lemes* language in the interaction process can be a manifestation of the character of politeness and respect of the speaker towards his/her conversation partner (Hidayat & Hafiar, 2019; Kulsum, 2020; Rosidi et al., 1987).

In reference to the above, we found a representation of the manifestation of polite character shown by speakers to other speakers that shows respect as seen in the following conversation data.

2/ Context Asking for advice
Situation A man asks for matchmaking advice from another man who is considered more experienced

Conversation:

- Speaker 1: *A, mugia masihan abdi nasehat pikeun abdi milari jodo!*
Brother, I hope you can give me advice on finding a soul mate!
- Speaker 2: *Yeuh jang somad hidep kudu ngalaksanakeun tilu eng.*
So, you have to carry out three steps!
- Speaker 1: *Naon we eta teh, tilu eng teh?*
What are the three steps?
- Speaker 2: *Yeuh eng nu kahiji, anjeun kudu ngusahakeun diri milari pipamajikaneun. Terus eng nu kadua nyaeta ngadoa. Kapaksa yeuh hidep kedah ngalaksanakeun eng nu katilu.*
Well, first of all, you have to try to find a future wife. Then the second thing is to pray. And you have to carry out the third step.
- Speaker 1: *Naon eta teh eng nu katilu teh a?*
What is the third step, bro?
- Speaker 2: *Eng nu katilu teh hidep kedah ngaca. Eta sigana nu jadi punyabab anjeun ditolak wae ku awewe teh.*
Thirdly, you have to look in the mirror. That's what causes you to be rejected by many women.

By identifying Berger's (1993) humour creation techniques and applying Leech's (1983) politeness principle, it can be seen that the humorous conversation above is built by utilizing indirect insult elements carried out by the second speaker by asking the first speaker to look in the mirror. This indirectly states that the first speaker has an ugly face so it is natural that many women reject him. The presence of indirect insults by one of the speakers is a violation of the principle of politeness, which can offend the interlocutor. However, this violation can produce a humorous effect.

We found that the use of the insulting elements conveyed in the conversation by the speakers actually led to politeness effects in Sundanese. The conversation above shows that the first speaker uses the *lemes* (soft/subtle) language when talking to the second speaker as his speech partner. The use of the *lemes* (subtle/soft) language in this speech is a reflection of the polite and respectful attitude of the first speaker towards his speech partner through the use of the words *mugia* (please) and *abdi* (me), which are included in the *lemes* (soft/subtle) language group in Sundanese language levels or *undak usuk basa*. This polite attitude reflects the first speaker's respect for his speech partner who is considered older. Kulsum (2020) said that one of the norms in Sundanese culture is to respect those who are older. Respect can be shown through the use of polite language when interacting (Hidayat & Hafiar, 2019).

However, we found that not only the first speaker used polite language in the conversation. The second speaker who was the interlocutor in the conversation responded to the polite attitude with polite language through the use of the word *hidep* (you), which was combined with everyday language or ordinary language. This is possible because in the context and situation of the conversation, we saw that the second speaker was positioned as an older person, and in Sundanese culture, the older person is allowed to speak using the *loma* language (ordinary language), which is not too polite.

We also saw that the polite language used by both speakers in the humorous conversation above directly presents the character and polite attitude of the speakers, from which it can then be concluded that one of the identities of the Sundanese people is politeness in speaking and respecting each other. The findings support the statement from Hidayat & Hafiar (2019), who claimed that the culture of being polite towards others, especially to older people, is part of the identity of the Sundanese people. It can thus be said that humorous conversations indirectly try

to represent the identity of the Sundanese people through mutual respect and always being polite in speaking when interacting with older people.

4.3. Representation of a responsible attitude in a humorous conversation

A responsible attitude is one of the features of Sundanese society that can be a manifestation of individual character that must be possessed by the society, especially in social relations, so that it can form a positive image of itself. This draws on Rosidi's statement (1985) that Sundanese society upholds the principles of life that are based on an attitude of responsibility that regulates human relations with God, human relations with other humans, and human relations with nature.

The manifestation of a responsible attitude is represented by the efforts of one of the participants in the conversation to fulfil and complete tasks according to orders or requests, as shown in the following extract.

3/ Context Mother asked to buy rice

Situation Udin was asked by his mother to buy rice at a Tegal stall

Conversation

Udin's Mother: *Udin kadiou!*

Udin, please come here!

Udin: *Muhun mah, aya naon?*

Well mom, what's up?

Udin's Mother: *Pang meserkeun sangu ka warung tegal!*

Please buy rice at Warung Tegal (Tegal rice stalls)

Udin: *Halo Mah, ieu Udin! (suara Udin di telepon)*

Hello Mom, this is Udin speaking (Udin's voice on the phone)

Udin's Mother: *Udin ari maneh di mana? Meser sangu lila-lila teuing, ulin nya?*

Udin, where are you? I told you to buy rice a long time ago, must you play first?

Udin: *Henteu Ma, sumpah, abdi mah teu ameng kamana-mana, abi teh nuju di jalan, meser sangu ka warung Tegal, iyeu ge nembe dugi ka di Cirebon, naik bes, paling oge enjing uwihna ka bumi nyandak sangu Tegal.*

No, ma'am, I swear, I'm not going anywhere, I'm on the way, buying rice at a Tegal rice stall, I've arrived in Cirebon, will take a bus, at the latest tomorrow I'll come home with Tegal rice.

Description

Warung Tegal A rice stall that provides typical Tegal cuisine

Cirebon The name of an area on the border of West Java and Central Java

Tegal The name of an area in Central Java 200KM from Bandung (West Java)

The conversation describes a situation where a child, as the second speaker, is asked by his mother, as the first speaker, to buy food at Warung Nasi Tegal, which is close to their house. However, the child did not buy food there, but went to Tegal, an area in Central Java which is more than 200 kilometres from Bandung West Java, to buy the food requested by his mother.

Applying Berger's humour creation techniques (1993), we found that the humour in the conversation was built by exploiting the situation of a child misunderstanding a request from his mother. In addition to exploiting the element of misunderstanding, we also found a violation of Grice's (1975) principle of cooperation, namely in the maxim of manner, whereby the second

speaker made a mistake in interpreting the request. We saw that the conversation gave a humorous effect when the listener realized that there was a misunderstanding in one of the speakers who did something that was not in accordance with the request of his interlocutor.

However, we also found another meaning in the second speaker's misunderstanding. Drawing on Rosidi's statement (1985) that Sundanese people uphold the principles of life that are based on an attitude of responsibility, and Kania's statement (2020) which states that one of the Sundanese values of *bageur* (doing good) is reflected in behaviour that always upholds the truth and does good, then a child's attitude in conversation is a form of responsibility for something he has to do. The second speaker carries out his duties seriously regardless of the distance and time to carry out what is ordered.

The attitude of responsibility and doing good that is presented indirectly through the behaviour of one of the speakers in the conversation above represents the identity and character of the Sundanese people, who are responsible for carrying out their duties and trying to do things right. Thus, we assess that the humour conveyed through the conversation is a medium to convey that a responsible attitude is one of the characteristics possessed by the Sundanese people.

4.4. Representation of a helpful attitude in a humorous conversation

Sundanese people have a spirit of mutual cooperation and helping each other which is summarized in the *bageur* (doing good) philosophy. Kania (2020) stated that the *bageur* philosophy requires Sundanese people to help one another and live by helping one another. This attitude is also expressed in the *Sanghiang Siksakandang Karesian* manuscript, which states that humans must live by helping one another (Ekajati, 2014). We can see that the attitude of helping one another is present because of the attitude of caring for others. This attitude of caring is what then encourages people to help others. In the research data, we found an attitude of caring which then led to an attitude of helping one another shown by the speaker as in the following extract.

4/ Context Helping

Situation A young man offers help to a mother who is angry because her child was insulted by someone else.

Conversation

Young man: *Kunaon bu, siga nu ambek kitu?*

What's wrong, ma'am? Why do you look so angry?

Woman: *Kumaha teu ambek atuh kang, ngahina pisan ka anak ibu teh pajarkeun teh ieu budak meni hideng, pendek, ceuli rebing jaba goreng patut pisan.*

How can I not be angry, he insulted my son. He said this child was dark, short, long-eared, and very ugly.

Young man: *Bener ngahina pisan eta jelema kapayun we bu keun ieu anak monyet mah dijagi ku abdi*

It's really insulting, just fight it ma'am, I'll look after this monkey child.

Based on the results of the analysis with reference to Berger's (1993) humour creation techniques and Leech's (1983) politeness principle, it can be said that the humour in the conversation above is built by utilizing elements of insult and violation of the politeness principle in the form of a maxim of praise expressed indirectly by one of the speakers.

The element of insult is present when one of the participants in the conversation, namely a young man, implicitly states that his interlocutor's child looks like a monkey. Humour is present when the element of insult conveyed by one of the speakers is conveyed to his interlocutor.

Berger (1993) stated that the technique of creating humour using elements of insult is usually effective in humour to invite laughter.

However, behind the element of insult used as a humour creation technique, we identified a helpful attitude shown by the behaviour of one of the speakers in the conversation. The helpful attitude begins with a caring attitude shown through the question sentence: “*kunaon bu, siga nu ambek kitu?*” (What’s wrong, m’am? Why do you look so angry?). This sentence was conveyed by the first speaker who felt concerned about the condition of the second speaker. This concern then gives rise to an attitude of mutual assistance shown through the statement of the first speaker who is willing to look after the child of the second speaker through the sentence “*keun ieu anak Monyet mah dijagi ku abdi*” (I will look after this monkey child).

Referring to Rosidi’s statement (1985), one of the characteristics of Sundanese society is the effort to help one another and care for others in any form. According to Rosidi, this is a character that is inherent in wherever Sundanese people are. Thus it can be said that the reflection of the attitude of caring and helping one another that is conveyed in the conversation can represent the character of Sundanese people, who like to help others.

4.5. Representation of an honest attitude in a humorous conversation

Sundanese people believe that honesty will bring peace in life. Being honest in speaking and behaving is part of the philosophy instilled in the Sundanese people as conveyed by Ekajati (2014), who stated that the principle of honesty is a guideline for the life of the Sundanese people. The principle of honesty refers to the cleanliness of the soul as stated in the *Sanghiang Siksakandang Karesian* manuscript. Honesty in the manuscript occupies even the most important place in human character.

Based on the results of the conversation data analysis, we found an honest attitude shown through the participants’ speech in the conversation. The character of the speaker who conveys information based on facts is a reflection of honesty as seen in the following conversation excerpt.

5/ Context Confirming experience

Situation Jack asks Daniel about the truth of the information that Daniel had seen a “Jin” (genie)

Conversation

Jack: *Cenah maneh kungsi nenjo ‘Jin’ siga kumaha bentukna?*

They said you have seen a genie, what does it look like?

Danil: *Ari Bungkeuleukan na mah acan. Kungsi so teh nenjo pakean we. Loba jenis jeung warna na. Aya nu Hideung, koneng, bodas tapi lolobana anu biru.*

I haven’t seen the figure yet. I’ve seen the type of clothing. There are many patterns and colours. There are black, yellow, white, red but there are more blue ones.

Jack: *Ah piraku, dimana eta ningalina?*

Really? Where can you see it?

Danil: *Di Cihampelas. Sok we geura ulin ka Cihampelas loba geura mangrupa jin.*

In Cihampelas. Just go to Cihampelas, there must be many different types of jeans.

Jack: *Eta mah calana jeans. sугan teh bener pernah ningali jin*

Those are jeans, I thought you’ve actually seen a genie.

Description:

Cihampelas is the name of a street in the city of Bandung, West Java, Indonesia, which is a shopping centre for various types of jeans clothing.

Based on the results of the analysis of the conversation data, we found that humour was built through a misunderstanding of a statement by one of the participants in the conversation. Berger (1993) said that misunderstandings and misperceptions of something become interesting and can be used as elements of humour creation. The humorous conversation above shows that there is a misunderstanding of the first speaker who assumes and accepts information that his conversation partner has experience seeing a genie. In the conversation, it is revealed that it is not a genie that the second speaker saw but jeans.

In addition to being built through humour creation techniques by utilizing Berger's misunderstanding (1993), we found that humour in the conversation also utilizes deviations from Grice's (1975) cooperative principle, especially in the maxim of relevance where the statement from the second speaker is not relevant to the wishes and intentions of the first speaker, who has asked him to explain the appearance of a genie.

We found that the conversation in the data above indirectly shows the honest attitude of Danil as the second speaker, who conveys the fact that he has indeed seen jeans but it was a type of clothing, not the genie meant by Jack, the first speaker. The honesty is present with a rebuttal sentence delivered by Danil through the following sentence: "*Ari Bungkelekan na mah can*" (I have not seen the figure). The rebuttal sentence is an expression of honesty and it does not constitute an exaggeration.

Based on the findings on an honest attitude held by the conversation participants in the humorous sketches "Cangehgar," it can be concluded that humour can be used as a medium to convey one of the identities possessed by the Sundanese people in social relations, namely honesty in attitude and speech. This is in accordance with the principle of the Sundanese people's character known as "*bener*" (doing the right thing). Setyo & Utami (2021) convey the cultural values and character of the Sundanese people that are reflected in everyday life are telling the truth and doing the right thing.

Thus, we can say that the honest attitude shown by the speaker in the conversation represents the character and identity of the Sundanese people as a group of people who are honest and speak truthfully so that they can be trusted.

4.6. Representation of a mischievous attitude in a humorous conversation

Naughty attitude can be interpreted as liking to disturb and annoy others. The naughty character and attitude of the participants in the conversation that we found in the research data were present in the comments that reflected an attitude that disturbed or mocked the interlocutor as seen in the following conversation excerpt.

6/ Context Students tease their teachers

Situation A student teases a teacher, who is angry with the students because all their test scores are bad.

Conversation:

Teacher: *Anak-anak!*
Children!

Student: *Iya ibu Guru!*
Yes, teacher!

- Teacher: *Dengekeun ku maraneh kabeh! Ibu bener-bener teu ngarti. Naha maraneh teh barodo-barodo teuing, ulangan pang gedena ngan peunteun tilu, anu ngarasa bodo nantung! Sakali deui, anu ngarasa bodo nantung!*
Listen, all of you! I really don't understand. Why are you all so stupid, the highest score for a test is only three, those who feel stupid stand up! Once again, those who feel stupid stand up!
- Teacher: *Nah kitu Udin, alus titadi dititah nangtung eweuh nu nangtung. Tapi Ibu rek nanya, kunaon maneh nangtung?*
Well, Udin is good, since earlier I told you to stand, it was difficult, no one wanted to stand. But I want to ask you, why are you standing?
- Udin: *Ibu, abdi mah karunya ka Ibu, abi mah saukur nyarengan Ibu weh nantung.*
Ma'am, I feel so sorry for you, I just accompany you standing.
- Teacher: *Jadi ceuk maneh Ibu teh bodo Udin?*
So you think I'm stupid, Udin?
(all the students laughed)

Drawing on Berger's humour creation techniques (1993) we found that humour in the conversation was built by utilizing the humour creation technique of insult humour, namely in the form of mockery, insults that make the interlocutor angry, carried out by one of the speakers. This element is present at the end of the conversation, namely when the teacher as the first speaker asks Udin (a student) why he is standing, is it because his grades are low. However, Udin (a student) states that the reason he is standing is because he feels sorry for her and wants to accompany the teacher. This is funny because in the previous part of the conversation, the teacher asked her students who felt stupid to stand up. Udin's mischievous attitude that made the teacher angry was used as an element of conversation that could have a humorous effect. In addition, Udin's attitude which was considered to be teasing the teacher was a deviation and violation of Leech's (1983) politeness principle, especially the maxim of praise.

The presence of a student's mischief towards his teacher in a humorous conversation can represent the fact that sometimes Sundanese people in everyday life have a mischievous and unserious attitude. We can see that the mischievous attitude presented in humorous speech can represent one of the identities of the Sundanese people, namely liking to tease, being mischievous and sometimes annoying, and often making jokes. Isnendes & Firmansyah (2013) said that the humorous character, liking to joke, telling jokes and sometimes making jokes is inherent in Sundanese society and is an inseparable part of Sundanese culture itself.

5. Discussion

Humour indirectly displays the characteristics of a social group. The characteristics of the community group are represented in the actions of the participants in the humorous speech. So it can be said that indirectly, the cultural values and characteristics of the community displayed in the humorous conversations that are our research data represent the identity of the Sundanese community. Based on these findings, we can say that humorous speech can represent the identity of a social and cultural group of society. Without realizing it, humour can transform cultural values and characteristics of society that must be possessed by the next generation who are the target audience of humour. In addition, humour can also introduce cultural values and characteristics of social groups to audiences outside the target audience.

Previous humour studies tended to focus on linguistic elements, which is shown by several previous studies that examine humour based on linguistic analysis. Several language researchers who also research humour state that it is an attraction for language researchers to study humour

through a language approach and/or a cultural approach (Alvarado Ortega, 2021; Dulebova & Krajchovichova, 2021; Godioli & Little, 2022; Gonot-Schoupinsky et al., 2020; Kim & Plester, 2019; Newton et al., 2022; Prendergast, 2020; Vásquez & Aslan, 2021).

This research has limitations, which consist in the way we identify various elements of character and culture represented by humour that only focuses on conducting a simple analysis of each utterance and character of the speakers in the conversation. There are still many types of humour that have not been touched by researchers and can be studied with various disciplines such as communication science, linguistics, cultural research, and media studies. We encourage further research to study humour associated with local knowledge, so that the study of humour can be more diverse both historically and socio-culturally in the community itself, because humour is inseparable from the social life and community interaction, so that it can be explored and studied from various perspectives.

6. Conclusion

In addition to being entertaining, humour can also be a representation of the identity and characteristics of a society with elements of attitudes and cultural values contained in the humour. This can be revealed through research results that show that the identity of a community group is presented through the speech and behaviour of the speakers wrapped in humour. The characteristics of a social group are presented through the behaviour of participants in humour. In addition, the use of spoken language in humour shows which community group is the main target audience of the humour being conveyed. The use of Sundanese in our research data shows that humour is aimed at an audience who understands Sundanese or the identity of the Sundanese community, which are presented indirectly in the context of humorous conversations. The characteristics of Sundanese society that represent their identity in verbal humour are politeness, caring attitude, responsible attitude, helpful attitude, and mischievous attitude. Humour in any form must pay attention to the norms and culture of a community group, especially the community group that is the target audience of humorous discourse. The presentation of humour must also adapt to changes in the culture so that it remains acceptable. Humour can be a medium for transforming cultural values, but also maintaining norms and the cultural identity of society, so that the function of humour is not only as entertainment but also as a medium for maintaining culture.

Acknowledgement

This paper is part of a doctoral project on media studies in the Faculty of Communication Sciences, Universitas Padjadjaran, Bandung-Indonesia. This study is a part of a dissertation titled “Sundanese community identity representation in oral verbal humour (case study on “Cangehgar” verbal humorous sketches).” This research did not receive any specific grants from funding agencies in the public, commercial, or non-profit sectors.

References

- Agra, S. de S. (2022). La risa de John L. Austin, o la seriedad de su humor. *Anales Del Seminario de Historia de La Filosofía*, 39(1), 169–179. <https://doi.org/10.5209/ashf.77604>
- Al-Sawaer, S., Rabab’Ah, G., & Power, A. J. (2022). Humor in the Arabic comedy show, N2O. *Cogent Arts and Humanities*, 9(1). <https://doi.org/10.1080/23311983.2022.2082019>

- Alvarado Ortega, M. B. (2021). Indicadores semánticos para el estudio del humor en la comunicación: el caso de la fraseología en los monólogos. *Circulo de Linguistica Aplicada a La Comunicacion*, 85, 1-7, <http://dx.doi.org/10.5209/clac.73535>
- Anggraeni, F. D., & Hidayat, R. (2020). *Penguatan Identitas sebagai Strategi Bertahan Warga Adat Sunda Wiwitan* [Strengthening identity as a survival strategy for the Sunda Wiwitan community]. *Indonesian Journal of Sociology, Education, and Development*. <https://doi.org/10.52483/ijsted.v2i2.27>
- Attardo, S. (1994). *Linguistics theories of humor*. Walter de Gruyter.
- Attardo, S. (2020). *The linguistics of humor: An introduction*. Oxford Academic. <https://doi.org/10.1093/oso/9780198791270.001.0001>
- Attardo, S., & Raskin, V. (2017). Linguistics and humor theory. In S. Attardo (Ed.). *The Routledge handbook of language and humor* (pp. 49-63). Routledge. <https://doi.org/10.4324/9781315731162>
- Berger, A. A. (1993). *An anatomy of humor* (1st ed.). Routledge. <https://doi.org/10.4324/9781315082394>
- Brata, Y. R., & Wijayanti, Y. (2020). *Dinamika Budaya dan Sosial dalam Peradaban Masyarakat Sunda Dilihat dari Perspektif Sejarah* [Cultural and social dynamics in Sundanese civilization seen from a historical perspective]. *Jurnal Artefak*, 7(1), 1-12. <https://doi.org/10.25157/ja.v7i1.3380>
- Breakwell, G. M. (2020). Mistrust, uncertainty and health risks. *Contemporary Social Science*, 15(5), 504–516. <https://doi.org/10.1080/21582041.2020.1804070>
- Buijzen, M., & Valkenburg, P. M. (2004). Developing a typology of humor in audiovisual media. *Media Psychology*, 6(2), 147–167. https://doi.org/10.1207/s1532785xmep0602_2
- Cao, Y., Hou, Y., Dong, Z., & Ji, L. J. (2021). The impact of culture and social distance on humor appreciation, sharing, and production. *Social Psychological and Personality Science*, 14(2), 207-217. <https://doi.org/10.1177/19485506211065938>
- Coleman, L. S. (2021). “We’re a part of this city, too”: An examination of the politics of representation of D.C. native via #DCNativesDay. *Social Media and Society*, 7(1). <https://doi.org/10.1177/2056305120984446>
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage Publications.
- Dulebova, I., & Krajchovichova, L. (2021). The humorous dimension of intertextual relations in contemporary Slovak creolized media text. *The European Journal of Humour Research*, 9(1), 87–104. <https://doi.org/10.7592/EJHR2021.9.1.Dulebova>
- Ekajati, E. S. (1995). *Kebudayaan Sunda* [Sundanese culture]. Pustaka Jaya.
- Ekajati, E. S. (2014). *Kebudayaan Sunda: Suatu Pendekatan Sejarah* [Sundanese culture: a historical approach]. Vol 4. Pustaka Jaya.
- Fong, R. (2004). *Overview of immigrant and refugee children and families*. The Guilford Press.
- Ford, T. E., Lappi, S. K., & Holden, C. J. (2016). Personality, humor styles and happiness: Happy people have positive humor styles. *Europe’s Journal of Psychology*, 12(3), 320-337. <https://doi.org/10.5964/ejop.v12i3.1160>
- Galante, A. (2020). “The moment I realized I am plurilingual”: Plurilingual tasks for creative representations in EAP at a Canadian university. *Applied Linguistics Review*, 11(4), 551–580. <https://doi.org/10.1515/applirev-2018-0116>
- Godioli, A., & Little, L. E. (2022). Different systems, similar challenges: Humor and free speech in the United States and Europe. *Humor. International Journal of Humor Research*, 35(3), 305–327. <https://doi.org/10.1515/humor-2021-0121>
- Gonot-Schoupinsky, F. N., Garip, G., & Sheffield, D. (2020). Laughter and humour for personal development: A systematic scoping review of the evidence. *European Journal of Integrative Medicine*, 37, 101144. <https://doi.org/10.1016/j.eujim.2020.101144>

- Gonzales, E. M., & Wiseman, R. L. (2005). Ethnic identification and the perceived humor and rudeness of ethnic jokes. *Intercultural Communication Studies*, 14(2), 170–183.
- Grice, H. P. (1975). Logic and conversation. In P. Cole & J. Morgan (Eds.), *Syntax and semantics* (pp. 41–58). Academic Press. <https://doi.org/10.2307/324613>
- Hartanti, H. (2008). *Apakah Selera Humor Menurunkan Stres? Sebuah Meta-analisis*. *Anima* [Does humor reduce stress? A meta-analysis]. *Indonesian Psychological Journal*, 24, 38–55. Retrieved from: https://repository.ubaya.ac.id/37453/6/Hartanti_Selera%20Humor.pdf
- Heintz, S., Ruch, W., Aykan, S., Brdar, I., Brzozowska, D., Carretero-Dios, H., Chen, H. C., Chłopicki, W., Choi, I., Dionigi, A., Ďurka, R., Ford, T. E., Güsewell, A., Isler, R. B., Ivanova, A., Laineste, L., Lajčiaková, P., Lau, C., Lee, M., ... Wong, P. S. O. (2020). Benevolent and corrective humor, life satisfaction, and broad humor dimensions: extending the nomological network of the BenCor across 25 countries. *Journal of Happiness Studies*, 21(7), 2473–2492. <https://doi.org/10.1007/s10902-019-00185-9>
- Hidayat, D., & Hafiar, H. (2019). *Nilai-Nilai Budaya Soméah pada Perilaku Komunikasi Masyarakat Suku Sunda* [Soméah cultural values in the communication behavior of Sundanese people]. *Jurnal Kajian Komunikasi*, 7(1), 84–96. <https://doi.org/10.24198/jkk.v7i1.19595>
- Iriani, I. (2019). *Hubungan Disasosiatif di Permukiman Transmigrasi Sukamaju* [Disassociative relationships in the Sukamaju transmigration settlement]. *Pangadereng: Jurnal Hasil Penelitian Ilmu Sosial dan Humaniora*, 4(1), 95–108. <https://doi.org/10.36869/pjhpish.v4i1.76>
- Jaime de Pablos, M. E. (2021). Humour as a subversive feminist strategy in “The Portable Virgin” by Ann Enright. *Cadernos Pagu*, 62, e216201 <https://doi.org/10.1590/18094449202100620001>
- Kania, D. (2020). *Nilai Kesundaan Cageur (sehat akal), Bageur (baik) dan Bener (benar) Sebagai Kearifan Lokal dalam Perspektif Konsep Hukum Perdata di Indonesia* [Sundanese values of Cageur (sound mind), Bageur (good) and Bener (correct) as local wisdom in the perspective of civil law concepts in Indonesia]. *Civic Edu Jurnal Pendidikan Kewarganegaraan*, 3(2), 1–10.
- Kent, R. (2020). Self-tracking health over time: From the use of Instagram to perform optimal health to the protective shield of the digital detox. *Social Media and Society*, 6(3). <https://doi.org/10.1177/2056305120940694>
- Kianbakht, S. (2020). Towards a comprehensive theory of culturally constructed humour. *The European Journal of Humour Research*, 8(2), 1–24. <https://doi.org/10.7592/EJHR2020.8.2.Kianbakht>
- Kim, H. S., & Plester, B. A. (2019). Harmony and distress: Humor, culture, and psychological well-being in South Korean Organizations. *Frontiers in Psychology*, 9. <https://doi.org/10.3389/fpsyg.2018.02643>
- Kulsum, U. (2020). *Penguasaan Undak Usuk Bahasa Sunda untuk Meningkatkan Sopan Santun* [Mastering the Sundanese language tract to improve good manners]. *Caraka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia Serta Bahasa Daerah*, 9(3), 144–145. <https://doi.org/10.31980/caraka.v9i3.909.g660>
- Leech, G. (1983). *Principles of pragmatics*. Longman.
- Lippman, L.G., & Dunn, M. L. (2020). Contextual connections within puns: Effects on perceived humor and memory. *Journal of General Psychology*, 127(2), 185–197. <https://doi.org/10.1080/00221300009598578>
- Lubis, N. H. (2013). *Sejarah Jawa Barat* [History of West Java]. YMHS.
- Lustig, M. W., Koester, J., & Halualani, R. (2006). *Intercultural competence: Interpersonal communication across cultures*. Pearson/A and B.

- Lynch, O. H. (2002). Humorous communication: Finding a place for humor in communication research. *Communication Theory*, 12(4), 423–445. <https://doi.org/10.1111/j.1468-2885.2002.tb00277.x>
- Lyra, H. M., Gunardi, G., & Muhtadin, T. (2020). Analisis Kepatuhan Terhadap Prinsip Kerja Sama Grice Dalam Komik Sunda Si Mamih [An analysis of Grice's cooperative principle in Sundanese's comic "Si Mamih."]. *Jurnal Kata*, 4(1), 11-19. Retrieved from: https://www.researchgate.net/publication/341704200_ANALISIS_KEPATUHAN_TERHADAP_PRINSIP_KERJA_SAMA_GRICE_DALAM_KOMIK_SUNDA_SI_MAMIH_A_N_ANALYSIS_OF_GRICE'S_COOPERATIVE_PRINCIPLE_IN_SUNDANESE'S_COMIC_SI_MAMIH
- Mamat, R., Abd Rahim, N., Nik Muhamad Affendi, N. R., & Abdul Rashid, R. (2019). Perkembangan Komik dan Animasi: Satu Kajian Perbandingan antara Melayu dan Jepun [Comic and animation development: Comparative study between Malay and Japanese]. *Jurnal Komunikasi: Malaysian Journal of Communication*, 35(2), 260–276. <https://doi.org/10.17576/JKMJC-2019-3502-16>
- Mantle, M. (2008). Disability, heroism and Australian national identity. *M/C Journal*, 11(3). <https://doi.org/10.5204/mcj.48>
- Milner Davis, J. (2020). The language of humor: An introduction. *Humor. International Journal of Humor Research*, 33(4), 645-653. <https://doi.org/10.1515/humor-2020-0083>
- Mustapa, H. (2010). *Adat Istiadat Sunda* [Sundanese customs] (M. M. Sastrawijaya (Ed.); Edisi Ketiga). Penerbit Alumni.
- Newton, G., Zappavigna, M., Drysdale, K., & Newman, C. E. (2022). More than humor: Memes as bonding icons for belonging in donor-conceived people. *Social Media + Society*, 8(1), 205630512110690. <https://doi.org/10.1177/20563051211069055>
- Nissenbaum, A., & Freud, D. (2021). Which person walks into a bar? A typology of globally spread humor on Twitter. *International Journal of Communication*, 15, 5208–5228. Retrieved from: <https://ojs3.ijoc.org/index.php/ijoc/article/view/18090/3615>.
- Prendergast, C. (2020). *The comic effect: Humor and the construction of national identity in Northern Ireland*. [Bachelor of Arts Thesis, Yale University]. Retrieved from: <https://docslib.org/doc/5146074/the-comic-effect-humor-and-the-construction-of-national-identity-in-northern-ireland>
- Priana, R. Y. S. (2018). Language existence on community media. *Proceedings of the International Conference on Social Sciences*, 1(1), 455-459. <https://jurnal.umj.ac.id/index.php/icoss/article/view/2353/1963>
- Provine, R. R. (2000). *Laughter: A scientific investigation*. Viking.
- Rahman, T., Nurnisya, F. Y., Nurjanah, A., & Hifziati, L. (2021). Hijrah and the articulation of Islamic identity of Indonesian millennials on Instagram. *Jurnal Komunikasi: Malaysian Journal of Communication*, 37(2), 154–170. <https://doi.org/10.17576/JKMJC-2021-3702-10>
- Raskin, V. (1979). Semantic mechanisms of humor. In *Proceedings of the Fifth Annual Meeting of the Berkeley Linguistics Society*, pp. 325-335. <https://doi.org/10.3765/bls.v5i0.2164>
- Raskin, V. (2015). Linguistic heuristics of humor: A script-based semantic approach. *International Journal of the Sociology of Language*, 1987(65), 11-26. <https://doi.org/10.1515/ijsl-1987-6503>
- Roome, D. (1999). Humor as “cultural reconciliation” in South African situation comedy: Suburban bliss and multicultural female viewers. *Journal of Film and Video*, 51(3/4), 61–87. <http://www.jstor.org/stable/20688221>
- Rosidi, A. (1985). *Manusia Sunda* [Sundanese]. Inti Idayu Press.

- Rosidi, A., Saini K.M., Sargani, D., Idat A., F. D., Setia, B., & Iskandar, P. (1987). *Polemik Undak Usuk Basa Sunda* [The polemic of the Sundanese language steps]. PT. Mangle Panglipur.
- Ross, S. E., Niebling, B. C., & Heckert, T. M. (1999). Sources of stress among college students. *College Student Journal*, 33(2), 312–312.
- Rustandi, Y., & Anggradinata, L. P. (2019). Representasi Etos Kerja Orang Sunda Dalam Ungkapan Dan Folklor Sunda [Representation of Sundanese work ethic in Sundanese expressions and folklore]. *Salaka*, 1(1), 33–40.
- Rustono, R. (1998). *Implikatur Percakapan sebagai Penunjang Pengungkapan Humor Di Dalam Wacana Humor Verbal Lisan Berbahasa Indonesia* [Conversational implicature as a support for the expression of humor in Indonesian verbal humor discourse]. Universitas Indonesia, Jakarta. Retrieved from: <https://lib.ui.ac.id/detail.jsp?id=83568>
- Samovar, L. A., Porter, R. E., Stefani, L. A., & Sidabalok, I. M. (2010). *Komunikasi lintas budaya* [Cross-cultural communication]. Salemba Humanika.
- Setyo, K., & Utami, N. (2021). *Representasi Filosofi Cageur (Sehat), Bageur (Baik), Bener (Benar), Pinter (Pintar), Tur Singer (Kerja Kreatif) Terhadap Upaya Penguatan Karakter* [Representation of the philosophy of Cageur (healthy), Bageur (good), Bener (true), Pinter (smart), Tur Singer (creative work) towards character strengthening efforts]. *Jurnal Pendidik Dan Peneliti Sejarah*, 4(2), 115–122.
- Sierra, S. (2019). Linguistic and ethnic media stereotypes in everyday talk: Humor and identity construction among friends. *Journal of Pragmatics*, 152, 186–199. <https://doi.org/10.1016/j.pragma.2018.09.007>
- Sugiyanta. (2020). Parents' language attitudes towards languages and maintenance of heritage language. *Dialectical Literature and Educational Journal*, 5(1), 43-52. <https://doi.org/10.51714/dlejpancasakti.v5i1.13.pp.43-52>
- Sutisno, A., Muliawati, H., Andika Dutha Bahari, & Bediyanto. (2021). *Pemertahanan Bahasa Sunda Sebagai Wujud Identitas Masyarakat Di Desa Luwung Bata, Brebes, Jawa Tengah* [Preservation of Sundanese language as a form of community identity in Luwung Bata Village, Brebes, Central Java]. *Bahtera Indonesia; Jurnal Penelitian Bahasa Dan Sastra Indonesia*, 6(1), 95–102. <https://doi.org/10.31943/bi.v6i1.113>
- Ting-Toomey, S. (1999). *Communicating across cultures*. The Guilford Publications.
- Triyanto, T. (2020). *Analisis Kesantunan Berbahasa dalam Realisasi Tuturan Cawokah Masyarakat Sunda* [Analysis of language politeness in the realization of *cawokah* speech in Sundanese society]. *Jurnal Fascho: Kajian Pendidikan Dan Sosial Kemasyarakatan*, 9(2), 16–24.
- Vásquez, C., & Aslan, E. (2021). “Cats be outside, how about meow”: Multimodal humor and creativity in an internet meme. *Journal of Pragmatics*, 171, 101–117. <https://doi.org/10.1016/j.pragma.2020.10.006>
- Ylagan, C. (2019). Who we are is what makes us laugh: humour as discourse on identity and hegemony. *Interlitteraria*, 24(1), 113–127. <https://doi.org/10.12697/il.2019.24.1.9>