

## The functions of humor in the *Madihin* Banjar Art

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### Abstract

Human is well known as *homo ludens* namely human is delighted in play. One of plays is words play in form of humorous utterances of *madihin*. Humour has functions to entertain and to stimulate happiness and laughter of audience. This article aimed at revealing the functions of humour in the utterances of *madihin* Banjar. This study used theoretical and methodological approach. The objects of the study were humorous utterances in the twenty art performances of *madihin* Banjar. The methods of analysing the data were Heuristic Leech (1983), normative and interactive analysis model as proposed by Miles and Huberman (1992:18). The functions of humour studied were based on Danandjaja (2002)'s theory namely (1) to protest social, (2) to educate, (3) to entertain, (4) to fix moral and characters.

**Keywords:** function of humour, *madihin* art, humorous utterances

### Introduction

Humor is one of utterance form used in the communication activity. Rustono (2000:33) <sup>[6]</sup> proposed that humor is all any stimulations verbally and non-verbally potentially encouraging smile and laughter of audience. He emphasized that the stimulus is a realization of humans' behavior which it will make them joyful, funny, amused and entertained.

Widjaja (1993) said that humor is automatically happening for normal man with the purpose to entertain because entertainment is absolute necessity for human to survive. Humor is also used to communicate containing information, statement of happiness, anger, dejection or sympathy. As the medium of communication if delivered in a proper way, it will function many. The other viewpoint of humor is also proposed by Apte (in Rustono, 1998:8) <sup>[5]</sup>. Apte (1985:14) <sup>[1]</sup> said that humor is any stimulus verbally or non-verbally to pull response, smile and laughter of audience.

One of arts in the Banjar society using humor in the performance is *madihin*. With a very high frequency, it is performed in many agendas and events related to religious events, wedding party, traditional events, welcoming a noble guests, commemorating province's anniversary, national events and many other events and agendas.

The utterances in Banjar language performed alongside *madihin* contain humors with the purpose to entertain and to advice (Syukrani, 1994:6) <sup>[9]</sup>. *Madihin* art is one of genuine local arts in Banjar in form of oral literature. Oral literature Banjar is inherited by the society via generation to generation. It is well developed and survived. But, other parts of it are predicted to be vanished in the memory of heirs and it is also threatened to be extinct.

One way to conserve the *madihin* art is by doing scientific research so that it is well documented, well inherited and studied scientifically and to add the treasure of people's literacy related to the art performance of *madihin* Banjar. Wijana (2004:2) stated that humor discourse is one of popular ones because its coming has function to entertain audience. The study related to *madihin* Banjar is very urgent because it will reveal the objective, identity and cultural character in it. By studying the functions of humor in the art *madihin*, it led to the revealing the real functions of art performance of *madihin* Banjar.

According to Dananjaja (2002:49-50) <sup>[2]</sup> the functions of humor are (1) to protest social, (2) to educate, (3) to entertain, (4) to fix moral and characters. In the other hand, Wilson (1979:3) <sup>[11]</sup> proposed that humor gives personal function to one who utters humor and to one who hears humor on one condition, namely if it gives effect or expression that stated motivation if the utterer gives reward or gift, joke is illustrated to have positive personal function. Conversely if joke makes frustration, the joke is illustrated having negative personal function.

Sujoko (1982) <sup>[7]</sup> proposed a different view about the function of humor. He stated that humor has function namely (1) to deliver a message, will or ideas, (2) to correct someone that himself is not always true, (3) to teach someone to see from different point of view, (4) to entertain, (5) to get brain relaxed, (6) to get everyone tolerate to something; and (7) to get people understand about a crucial problem. Setiawan (1990) <sup>[8]</sup> added that humor has a function to omit boredom in a routine daily activity. It is an entertainment to eradicate stress and depression.

This study was focused on the function of humour in the humorous utterances in the *madihin* art. Theory used to reveal the function of humour is theory as proposed by Danadjaja (2002:49-50) <sup>[2]</sup>, they are (1) humour has function to protest social, (2) humour has function to educate, (3) humour has function to entertain, and (4) humour has function to fix moral and character.

This study was done under following considerations; (1) there was no previous study focused on the function of humour in the utterances of *madihin* Banjar art (2) to study the function of humour in the *madihin* Banjar art covers the function of humor to protest social, to educate, to entertain and to fix moral and character (3) the utterances in *madihin* Banjar has special structure, text, function, meaning and characteristic that symbolizing internal and external identity of Banjar and it also makes different Banjar from any other ethnics (4) the existence of *Madihin* Banjar art as a symbol of internal and external of Banjar is being threatened to be extinct (5) the discourse of humour *madihin* Banjar has a function as entertainment for society and as the medium to deliver social critics. All those considerations make this study important to conduct.

The objects of the study were humorous utterances found in the twenty art performance of *madihin* Banjar. The reason of choosing the function of humour in the *madihin* Banjar art as the object of study was *madihin* containing expressive utterances reflecting social and reality among Banjar people that presented in form of a very funny utterance but containing moral message, aspiration, advice and social protest. That is why the utterances of *madihin* was necessary to be studied from the point of view the function of humour.

The text must be in English. Authors whose English language is not their own are certainly requested to have their manuscripts checked (or co-authored) by an English native speaker, for linguistic correctness before submission and in its final version, if changes had been made to the initial version. The submitted typeset scripts of each contribution must be in their final form and of good appearance because they will be printed directly. The document you are reading is written in the format that should be used in your paper. This document is set in 12-point Times New Roman. If absolutely necessary, we suggest the use of condensed line spacing rather than smaller point sizes. Some technical formatting software print mathematical formulas in italic type, with subscripts and superscripts in a slightly smaller font size. This is acceptable.

References should be like this <sup>[1, 2, 3]</sup>.

## Methodology

This study used theoretical and methodological approach. The theoretical approach in this study was pragmatic approach which was focusing on considering linguistics tendency. Methodological approach in this study was descriptive qualitative. Descriptive qualitative approach was done by doing explaining characteristics, identifications and data figures in form of utterances with emphasizing on quality.

The objects of data were the humorous utterances found in the twenty art performances of *madihin* Banjar which were transcribed into a written form. The data used were suitable with the format as proposed by Muhadjir (1996:29) <sup>[4]</sup> and Preece (1994:41) namely the data were not in the statistical or numeral form but in the form of oral utterance (verbal). Data were analyzed by using Heuristik method as proposed by Leech (1983), normative and technique of interactive analysis model as proposed by Miles and Huberman (1992:18). By explaining the findings, the writer yielded the data with a particular interpretation per each based on the function of humour as proposed by Danadjaja (2002) <sup>[2]</sup>.

## Results & Discussion

After analyzing the data, the writer found four functions of humour in the utterances of *madihin* Banjar art. They are (1) humor as the medium to protest social, (2) humor as the medium of education, (3) humor as the medium of entertainment, and (4) humor as the medium to fix moral and characters.

### 1. The Medium to Protest Social

The function of humor as the medium to protest social shows that humor which is delivered containing public's expression to criticize and to respond any social phenomena that happen among them, for instance behavior, lifestyle, gap of economy, corruption cases, crimes, narcotics, government's policy et cetera.

One of findings in the humorous utterances of *madihin* Banjar art was used to protest social on social phenomenon particularly behavior and fashion style of young generation. The following finding is proving about it.

*Tapi sakarang cuba kita lihat*  
 'tapi sekarang coba kita lihat'  
*Ulun melihat babinian wayah ini*  
 Saya melihat perempuan sekarang ini'  
*Anum anum sudah pintar baaksi*  
 'masih muda sudah pandai berdandan'  
*Salawar nang panjang ditataknya dihandapi*  
 'celana panjang dipotong menjadi celana pendek'  
*Dirantas ditangah kalihatan sarang wanyi*  
 'dirobek di tengah kelihatan sarang lebah'  
*Lakian hidung balang katuju melihati*  
 'pria hidung belang suka memandang'

(*Madihin*, verse 15 line 1-6)

The humorous utterance above is used to protest social phenomenon, especially related to fashion style of juvenile in a very young age. They groomed with cosmetics and wore sexy cloth and also open intimate organ. Those behaviours and fashion style are not suitable with the local culture and religious norm in the Banjar society.

What the *pemadihinan* (the performer of *madihin* art) uttered is representing public worry on young generation's fashion's style. Particularly mentioned in the utterance 'masih muda sudah pandai berdandan' 'celana panjang dipotong jadi celana pendek' 'dirobek di tengah

kelihatan sarang lebah' the phrase 'sarang lebah' potentially refers to woman intimate organ (could be meant: pular –navel- or any other intimate organ of woman) where it should be well covered by a polite cloth.

That fashion style and groom style risks to the crime, sexual abuse, free sex and elimination of shyness feeling and destructing cultural and religion values. Those risks re-emphasized in the next utterance 'pria hidung belang suka memandang'.

For note, the religion of majority of Banjar people is Islam. They conserve tradition and culture with Islamic values to keep covered *aurat* (woman's intimate organ) from generation to generation. Modernism affects significantly to change youngsters' behaviour by imitating western culture, for instance by wearing sexy cloth whereas it potentially invites crimes or sexual abuse. Humour in the *madihin* utterance explicitly delivers that message in the middle of performance.

In other finding, humor has function to protest social is found in the following utterance

*Demo kerusuhan itu hampir tiap hari*  
 'demo dan kerusuhan hampir setiap hari'  
 (*Madihin*, verse 19 line 5)

In the cut-off utterance above, humour has function to protest social particularly to protest the riots and demonstration. The riots was stimulated by the many things such as to protest the increasing of prices (electricity tariff, oil tariff etc), to protest unfair government's policy, et cetera. Although it is delivered in a humour way, it contains a very important message to protest social condition among the society.

The other finding is to protest the gap of economy. It is found in the cut-off of humorous utterance as follow:

*Coba kita lihat di zaman sekarang ini*  
 'coba kita lihat di zaman sekarang ini'  
*Kita makin sulit masalah ekonomi*  
 'kita makin sulit masalah ekonomi'  
*Kesenjangan sosial sekarang sering terjadi*  
 'kesenjangan sosial sekarang sering terjadi'  
 (*Madihin*, verse 20 line 1-3)

*Lihat orang miskin guring dipinggir kali*  
 'kalau orang miskin tidur dipinggir kali'  
*Kadang kadang digusur oleh satpol PP itu kada diganti*  
 'kadang-kadang digusur satpol pp itu tidak diganti'  
 (*Madihin*, verse 21 line 4-5)

The cut-off humour above talked about the economy gap and the social gap. The problem of economy among society is getting worse. It is hotly discussed in the television news, newspaper, magazine and online medias. The problem of economy is representing many problems such as unemployment, poverty, electricity, increasing of water and other needs tariff, corruption, crimes and a

very far gap between the rich and the poor. The rich is getting richer and the poor is getting poorer.

The next cut-off of utterance (verse 21 line 4-5) protest social is aimed at government's policy related to the policy condemning or expelling people who live in the side of river. That incident involved Police and other security boards that force people there to step out. Ironically, that policy often without a proper compensation or even nothing at all.

*Apalagi di zaman sakarang ini*  
 'Apalagi di zaman sekarang ini'  
*Banyak narkoba beredar di sana-sini*  
 'Banyak narkoba beredar di sana-sini'  
*Kuhimbau pamuda wan pamudi*  
 'Saya himbau pemuda dan pemudi'  
*Kalu narkoba jangan sampai dicubai*  
 'Kalau narkoba jangan sampai dicobai'  
*Karena bahayanya itu gonol sekali*  
 'Karena bahayanya itu besar sekali'  
 (*Madihin*, verse 47 line 5-9)

The cut-off of humorous utterances above talks about the massive problems related to narcotics among young people. *pemadihinan* or the performer of *madihin* reminds the audience to get away from it and together to save the young generation from the threat of narcotics because it is very dangerous. Although the message delivered by humour way, it contains social protest of public on something worrying namely narcotics among teenagers, juveniles and young generations.

Narcotics case is not only involving adult, but also threatening children. There are many public figures, popular singer, governmental officers etc involved in distributing and consuming narcotics. Here, *pemadihinan* reminds people via humorous utterances in *madihin* about the danger of narcotics. It is to protest social about narcotics in the society.

## 2. The Medium of Education

The function of humor as the medium of education means that humor is used to deliver educative messages, to teach good things, to give examples of noble deeds and to encourage audiences to do good things. Although delivered via humor, what delivered is not decreasing the essential function of humor itself as the medium of education.

The findings of humor in the utterances of *madihin* that contains the function as the medium of education as follow:

*Sebuting ini ikam kupasani*  
 'satu lagi kamu saya kasih pesan'  
*amun handak capat kaina ikam belaki*  
 'kalau mau cepat kamu bersuami'  
*masalah jujuran jangan larang memintai*  
 'tentang mahar jangan mahal-mahal'  
*bisa sampai ketuha ikam kada belaki*  
 'bisa sampai tua kamu tidak bersuami'  
 (*Madihin*, verse 36 line 6-8)

The utterances of humor above has function as the medium of education which is giving audiences educative message. The educative message particularly is aimed at the girl who is preparing plan to get married, to not cause difficulty to the candidate of groom by raising the amount of *mahar* (a certain decided price should be paid by a man before marrying a girl). Because, by doing that, will risk the man never be able to pay, or the marriage fails, or the man must steal or loans to get the requested *mahar*, or even the girl will be old virgin forever because put a very expensive *mahar* to anyone who wants to propose her to marriage.

In other findings, humor of *madihin* as the medium of educations is also found in the following cut-off utterances:

*Kita semua rapatkan linean*  
 ‘Kita semua rapatkan linean’  
*Perbanyak persamaan jauhi perselisihan*  
 ‘Perbanyak persamaan jauhi perselisihan’  
*Kita ciptakan rasa persatuan dan juga kesatuan*  
 ‘Kita ciptakan rasa persatuan dan juga kesatuan’  
 (*Madihin*, verse 76 line 9-11)

The humorous utterances above contains educative message to stimulate audiences to live peacefully, harmonically, discipline and together to build the unity and keep away from quarrel. *Pemadihinan* uses humor in *madihin* by delivering it implicitly where humor and educative message complete to one another. For frankly speaking, humor is packaged by funny utterances causing audiences laugh, at the same time that humor is used to educate people to keep unity, *silaturahim* and minimize contention. By maximizing humor as the medium of education, the message will be delivered will be more effected because it will not underestimate audiences’ knowledge, not be monotonous and it will not make audiences offended.

Here below is other finding of humor in *madihin* that has function as medium of education:

*Kepada orang tua saling menghormati*  
 ‘Kepada orang tua saling menghormati’  
*Dengan yang muda harus menyayangi*  
 ‘Dengan yang muda harus menyayangi’  
*Dengan yang kecil harus mencintai*  
 ‘Dengan yang kecil harus mencintai’  
*Lawan yang bungul jangan dipintari*  
 ‘Dengan yang bodoh jangan ditipu’  
*Lawan yang pintar jangan dibunguli*  
 ‘Dengan yang pintar jangan dibodohi’  
 (*Madihin*, verse 82 line 6-10)

The utterance of humor above plays the function as the medium of education. Explicitly, the utterances of humor invite audiences to respect older people, love the younger ones, not to deceive someone knows nothing and never bamboozle the smart ones. That educative message is delivered by *pemadihinan* by humor utterances and stimulating audiences unconsciously laugh, relaxed and amused.

Humor is very effective to deliver educative message. By humor way, the audiences will not feel bored, exhausted, and monotonous. *Pemadihinan* uses humor to educate because of many factors such as moral degradation of young generation, degradation of respect to elder and older people among society, increasing up the deception cases, and abuse of adult to children. Those phenomena always happen and *pemadihinan* feels obliged to educate people not to do those bad things by using tricky way namely humor *madihin*.

### 3. The Medium of Entertainment

The utterance of humor in the *madihin* art is also functioning as the medium of entertainment. Basically humor is not but for entertainment. But, in fact not all humors have functions to entertain in line with the norm among the society because the humor itself violating the standard norms namely creating humor by saying or doing negative things humiliating someone, for example by insulting someone else, mocking, underestimating himself, ridiculing other’s character. Anyway humor is basically for entertainment, even by using those bad ways.

The function of humor as medium to humiliate and to mock someone else is also found in the *madihin*. The utterance of humor proves that way:

*Ibarat di jalan anang tahi sapinya*  
 ‘seandainya di jalan Anang ini adalah kotoran sapi’  
*Ibarat pemain sinetron anang ini ucok baba*  
 ‘seperti pemain sinetron Anang ini Ucok Baba’  
 (*Madihin*, verse 3 line 11-12)

In the utterance of humor above, *pemadihinan* delivers humor by insulting someone. Someone here is partner speaking in performing *madihin* or other *pemadihinan*. *Pemadihinan* insults with utterance ‘kotoran sapi’ and ‘seperti Ucok Baba’. Those utterances refer to someone’s body physically namely short and thin. Although that humor appears by insulting someone, it successfully creates funny and makes audience laugh. Audience and all crews of *madihin* understand that all of that bad things are not serious, just for playing and pretending in coincidence with the art performance of *madihin* Banjar to entertain everyone.

The function of humor as the medium of entertainment is also found in the humorous utterance of *madihin* as below:

*Anang ini gantang mirip gantungan kunci*  
 ‘Anang ini ganteng mirip gantungan kunci’  
*Amun mencari laki jangan bapilih*  
 ‘kalau mencai suami jangan pilih-pilih’  
*Biar endek tapi urang sugih*  
 ‘biar pendek tapi orang kaya’  
 (*Madihin*, verse 5 line 2-4)

*Biar awak endek tapi raja gaya*  
 ‘biar badan pendek tapi baik penampilan’  
*Banyak gadis yang tergila gila*  
 ‘banyak gadis yang tergila-gila’  
 (*Madihin*, verse 7 line 6-7)

The utterance of humor above has function as the medium of entertaining audiences. It is shown in the particular utterance 'mirip gantungan kunci' and 'biar pendek tapi orang kaya' and 'biar pendek tapi baik penampilan dan banyak gadis tergila-gila'. Those utterances refer to abnormal body which is different from others. The uniqueness of body's posture and the high level of self-confidence successfully creates humor sensation which is able to entertain audience, mainly on the emphasized sentence 'biar pendek tapi orang kaya'. Other finding that has function to entertain is as following utterance:

*Kalau mencari laki kada perlu nang muda*  
'Kalau mencari suami tidak perlu yang muda'  
*biar tuha tapi kandal dompetnya*  
'biar tua tapi tebal dompetnya'  
*warisan banyak bos batubara*  
'warisan banyak bos batubara'  
*kada sampai seminggu sidin meninggal dunia*  
'tidak sampai seminggu beliau meninggal dunia'  
(*Madihin*, verse 7 line 6-7)

The utterance of humor above directly entertain audience by illustrating familiar joke among the society namely 'who wants to be rich, she/he must marry old rich man/woman'. It implies that the old rich man/woman will pass away soon no longer after wedding ceremony by leaving a great amount of wealth and property.

#### 4. The Medium to Fix Moral and Character

Humor also has function to fix moral and character. The one can realize it by inserting message containing to good thing, fixing moral and character and returning to the right path. At the same summon to audience to get away from wickedness and moral damage. Although it is delivered by humor, it does not only make audience laugh and feel funny, it also successfully pulls the audience to be conscious to back to the right path, at least the message delivered along with the humor will help audience to introspect themselves in order someday they fix their moral and character to be better.

The function of humor as the medium of fixing moral and character is found in the following humorous utterance of *madihin* Banjar:

*Kalau sudah gila, ngalih banar diobati*  
'Kalau sudah gila, susah sekali diobati'  
*Gila itu bamacam macam versi*  
'Gila itu bermacam macam versi'  
*Gila harta siang malam duit nang dicari*  
'Gila harta siang malam duit yang dicari'  
*Gila jabatan sikut kanan sikut kiri*  
'Gila jabatan sikut kanan sikut kiri'  
*Gila babinian bini kada taurusi*  
'Gila perempuan istri tidak terurus'  
*Gila minuman mabukan tiap hari*  
'Gila minuman mabuk-mabukan setiap hari'  
*Gila narkoba meuntal tiap hari*  
'Gila narkoba meminumnya setiap hari'  
(*Madihin*, verse 97 line 1-7)

The utterance of humor above reminds to audience to improve their moral and character to be better. *Pemadihinan* mentions the difficulty to fix mental and moral from insane or obsession on something. 'insane' or 'obsessive' here means insane on wealth, position, woman, drunk and narcotics. Those kinds of insane are very difficult to cure and it needs a heavy and expensive therapy. *Pemadihinan* inserts a touching message to fix those in the middle of humor utterances. Humor has function to fix moral and character is also found in the utterance as follow:

*Kita kalau ingin kaya nak ai berusaha*  
'Kita kalau ingin kaya harus berusaha'  
*Adat dua ini pertama jangan tapi benarkoba*  
'Adat dua ini pertama jangan memakai narkoba'  
(*Madihin*, verse 194 line 4-5)

The utterance of humor above also has function to fix mental and character namely avoiding narcotics. Never be narcotics addicted. Mental to be rich is also fixed by working diligently and by ultimate effort. Instant mental by using shortcut way and legalizing any forbidden ways is also violating character and moral. The best way recommended is keep working persistently and keep away from any form of narcotics.

#### Conclusions

Humor has function to entertain and to make audience laugh, happy and relaxed. Humor is also found in the *madihin* Banjar art. Besides to entertain and make the audience laugh, humor also has some functions. In this study, the functions of humor found were (1) as the medium to protest social, (2) as the medium of education, (3) as the medium of entertainment, (4) as the medium to fix character and moral.

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