PRODUCING HUMOUR EFFECT IN THE STANDUP COMEDY INDONESIA BY RADITYA DIKA AT *"COMEDY CAFE KEMANG"* *(JULY 13th, 2011)*

JOURNAL THESIS

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Producing Humour Effect in The Standup Comedy Indonesia by Raditya Dika at *"Comedy Café Kemang" (July 13th, 2011)*

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ABSTRAK

Standup comedy adalah salah satu bentuk komedi yang disampaikan dengan cara monolog. Komedian yang membawakan materi *standup comedy* disebut sebagai *comic*. Dalam setiap materi yang disampaikan kepada para penonton terdapat beberapa ujaran yang membuat para penonton tertawa. Hal ini menjadi menarik untuk dikaji, apakah yang menyebabkan efek humor pada materi *standup comedy* yang disampaikan oleh komedian sehingga membuat para penonton tertawa.

Objek kajian ini adalah sebuah materi *standup comedy* yang dibawakan oleh Raditya Dika di Cafe Kemang (13 Juli 2011). Pada materi ini, Raditya Dika membawakan beberapa permasalahan sosial yang diangkat dari kehidupan masyarakat sehari-hari. Di antaranya, tentang permasalahan iklan, dunia remaja, artis, hiburan, dan musik.

Setiap monolog yang disampaikan oleh komedian mengandung unsur humor yang dapat membuat para penonton tertawa. Berdasarkan alasan itu, penulis tertarik untuk menganalisa apa penyebab dari kelucuan materi yang disampaikan. Penulis berfokus kepada analisis hubungan antarkalimat ujaran yang disampaikan dan maksud dari penutur menyampaikan ujaran tersebut. Dalam hal ini penulis menggunakan teori relevansi yang berfokus pada eksplikatur dan implikatur pada setiap ujaran yang disampaikan.

Penelitian ini merupakan penelitian yang bersifat deskriptif dengan pendekatan kualitatif. Data penelitian diambil dengan teknik sampel acak dan bertujuan yang terdiri dari 15 ujaran monolog. Penulis menggunakan metode Simak Bebas Libat Cakap untuk pengambilan data. Dalam menganalisis data, penulis menggunakan metode padan dan metode agih dari Sudaryanto.

Hasil penelitian yang didapatkan menunjukkan bahwa dalam monolog materi *standup comedy* ditemukan dua aspek yang menghasilkan efek humor. Pertama adalah adanya penggunaan tuturan tertentu yang harus dimaknai secara eksplisit. Dalam eksplikatur tersebut terdapat perluasan makna, pelonggaran makna, pengayaan, dan penandaan acuan. Aspek kedua adalah adanya penggunaan tuturan tertentu yang harus dimaknai secara implisit. Dalam implikatur tersebut terdapat dua implikatur yang kontradiktif, asumsi *absurd,* implikatur *absurd,* dua asumsi yang kontradiktif, proses paralel, dan pertanyaan retoris.

Disamping itu terdapat unsur kesengajaan dari komedian untuk membuat ujaran yang multitafsir. Ujaran tersebut disampaikan secara langsung dengan menggunakan ekspresi wajah dan bahasa tubuh yang berbeda-beda. Namun ekspresi wajah dan bahasa tubuh hanyalah penegasan dari ujaran yang disampaikan oleh komedian, sehingga apa yang disampaikan menjadi semakin menarik dan lucu.

1. Introduction

Language is very important for people living in the world to communicate to each other. It is also used to connect people and give them information about everything. People use language to express their feeling, such as annoyance, admiration or respect. By doing speech acts, speaker tries to convey intention and purpose of the communication by the hope that it is understandable by the hearer.

In this research, the writer wants to describe communication conducted by people in an interaction as represented by a comic (player in standup comedy) with audience. The writer chooses this object because it is kind of new comedy. It has been very popular in America. Now, some Indonesian people like this comedy.

Standup comedy is one of art or monologues comedies. It is usually done by a comedian with one man show. Although it is called standup comedy, the comedians must not always stand on the stage. Some of them

do it by sitting on the chair like the person who was telling audiences.

It is very interesting because the material delivered is to make audiences laugh by one man show. We just listen the monologues (conversation to each other by himself). Therefore it has been presented by himself.

In this research, the writer chose Raditya Dika because he is very kind of comic. His material of the standup comedy is always about interesting topic that related to teenagers world. Among of comic who showed on The Standup Comedy Indonesia, he got the most followers on social media, such as twitter. Sometimes, he made the material of standup comedy about his life. When he was showing, he used body language to explain his material. Therefore, his material is always funny and easy to understand for the audiences.

Furthermore, Raditya Dika is known as the author of humorous books. These writings came from his personal blog which then published. His first book entitled "Kambing Jantan" be best seller in the category. The book features told his life while he had been studying in Australia. He got The Online Inspiring Award 2009 from Indosat.

2. Methodology

Type of this research was descriptive qualitative research. The writer analyzed kind of explicature and implicature utterances that made humour effect to the audiences. Then the writer described the reason why it made humour effect to the audience in *The Standup Comedy Indonesia* by Raditya Dika at "Comedy Cafe Kemang" (July 13th, 2011).

Descriptive research was served to provide a systematic, factual, and accurate description of a situation in a certain area of interest. This study is a kind of descriptive research because the data is explanation about explicature and implicature that caused the humour to the audiences.

According to Wasito (1992:69), taking the data from information collected by the second party is called secondary data. Secondary data are commonly in documentation or note from the source because it is copied from the main source.

Based on the data, the writer took monologue transcript of standup comedy Indonesia by Raditya Dika. The writer collected the monologue transcript data by downloading from *www.youtube.com*. The writer watched the video of standup comedy Indonesia by Raditya Dika at "Comedy Cafe Kemang" (July 13th, 2011). Then the writer took an appropriate note. The writer rechecked again to get the complete data.

Population is all analysis units that will be analyzed in research (Arikunto, 1993:102). It also becomes the object that is generalized. The population of the research was the monologue transcript by Raditya Dika on The Standup Comedy Indonesia at "Comedy Cafe Kemang" (July 13th, 2011).

In this research, the writer used purposive sampling. The reason was that the monologue transcript data used here had to be selected by the writer. The sample of this data was the monologue transcript by Raditya Dika on The Standup Comedy at "Comedy Cafe Kemang" (July 13th, 2011) that made the audiences laugh.

The writer collected the data by *SIMAK* methods. There were *Simak Bebas Libat Cakap,* record, and *Catat* techniques (Sudaryanto, 1993: 133-136). The writer was only as observer of the monologue in The Standup Comedy Indonesia by Raditya Dika at "Comedy Cafe Kemang" (July 13th, 2011).

There were several steps to collect the data:
1. The writer downloaded three part of the video :
   a. http://www.youtube.com/watch?v=Vug K05JE7EA.
   b. http://www.youtube.com/watch?v=pHE _714xEag&feature=relmfu.
   c. http://www.youtube.com/watch?v=Jgr4 YjxdCxQ&feature=relmfu.
2. The writer watched the video from 1st part until 3rd part.
3. The writer took a note for make the monologue transcript.

In analyzing the data, the writer uses *Padan* method. He analyzes the data outside from point of view of language itself (structure, phoneme, etc) (Sudaryanto, 1993:13). According to Sudaryanto (1993:13-15), this research includes a branch of *Padan*

method, that is pragmatic method because this research tries to analyze the meanings of speaker's utterances.

There were several steps to analyze the data:

a. The writer identified the monologue transcript by used relevance theory. For an example :

U1: Selamat malam teman-teman semuanya.

(U1: Good nigh everybody)

U2: Nama saya Raditiya Dika.

(U2: My name is Raditya Dika)

U3: Dan hari ini saya akan mencoba untuk berbicara tentang teman-teman kalian semua.

(U3: And today I will be talking about our friends)

U4: Tadi panji sempat cerita soal boy band,

(U4: Panji told me about boy band)

U5: kalau gue paling gak ngerti sama SMASH terus terang,

(U5: Honestly, I did not understand with SMASH

U6: pertama kali gue ngliat SMASH, ada tujuh orang laki-laki,

(U6: The first I saw SMASH, there are seven boy)

U7: ya semi laki-laki

(U7: ya, effeminate)

The first, the writer analyzed which the utterance made audiences laugh or not. If the utterance made laugh, the writer would take it to analyze. The second, the writer would analyze what cause of the utterance make audiences laugh. Finally, the writer just concerned with the utterance that had relevance in one case or topic. For example in (U1), (U2), and (U3) there were not relevant. Thus, the writer just took (U4), (U5), (U6), and (U7) for analyzing and identifying.

b. The writer made classification of explicature and implicature utterances from the monologue transcription. From an example (a), the writer just took (U4), (U5), (U6), and (U7) for analyzing and identifying.

U4: Tadi panji sempat cerita soal boy band,

(U4: Panji told me about boy band)

U5: kalau gue paling gak ngerti sama SMASH terus terang,

(U5: Honestly, I did not understand with SMASH

U6: pertama kali gue ngliat SMASH, ada tujuh orang laki-laki,

(U6: the first I saw SMASH, there are seven boy)

U7: ya semi laki-laki

(U7: ya, effeminate)

After the writer separated the utterance, he would analyze it. The writer identified which the utterances make laugh. By using relevance theory, the writer separated the utterance by two categories, explicature and implicature.

c. The writer made conclusion of the analysis. It is based on analyzing above.

3. Review of Literature
3.1 Relevance Theory

As we know the goal of inferential pragmatic is to explain how hearer can make a conclusion base on the evidence provided. The relevance theory is based on another of Grice's central claims that utterances create expectation which guide the hearer towards the speaker meaning. Grice described the expectations in terms of cooperative principle and maxims of quality (truthfulness), quantity (informativeness), relation (relevance) and manner (clarity) which speakers are expected to observe (Grice 1961, 1989: 368-72).

Relevance theory is based on a definition of relevance and two principles of relevance: a Cognitive Principle (that human cognition is geared to the maximization of relevance), and a Communicative Principle (that utterances create expectations of optimal relevance). Relevance theory is a cognitive psychological theory. In particular, it treats utterance interpretation as a cognitive process. Like other psychological theories, it has testable consequences. It can suggest experimental research, and is open to confirmation, disconfirmation or fine-tuning in the light of experimental evidence.

Relevance theorist have been trying to combine theoretical generality with all the possibilities of testing provided by the careful use of linguistic intuitions, observational data,

and the experimental methods of cognitive psychology.

According to relevance theory, utterances raise expectations of relevance not because speakers are expected to obey a cooperative principle and maxims or some other specifically communicative convention but because every utterance presumes the assumption of optimal relevance. Thus, in this case, the maxim Grice's is not related to humorous effect of the speaker's joke spontaneously. Processing jokes can be appeared in explicature and implicature assumption. According to Sperber & Wilson (1986:182),

> There are two types of communicated assumptions on the relevance-theoretic account: explicatures and implicatures. An 'explicature' is a propositional form communicated by an utterance which is pragmatically constructed on the basis of the propositional schema or template (logical form) that the utterance encodes; its content is an amalgam of linguistically decoded material and pragmatically inferred material. An 'implicature' is any other propositional form communicated by an utterance; its content consists of wholly pragmatically inferred matter.

3.1.1   Jokes and Explicatures
This study identified some jokes that happened on standup comedy. While interpreting the joke, the audience had to process more than one meaning in the message at an explicature level and this generally involves additional processing effort. According to relevance theory, the concept explicitly communicated by use of a word is the encoded meaning, undertaken in the search for optimal relevance. Higashimori (2008) said in his article,

> Narrowing is defined as the use of word in a more specific sense than the encoded one and loosening is a process of widening the lexically specified denotation.

According to branch of relevance theory, the type of information accessed in a concept may vary substantially from situation. The content of a concept is constructed ad hoc out of the encyclopedic information we have at our disposal. In Barsalou's view, the construction of ad hoc concepts is affected by a variety of factors, including context, the accessibility of encyclopedic assumptions and considerations of relevance. Each use of a concept results in a slightly different combination of assumptions from encyclopedic memory.

According to Isao Higashimori article that entitled *"New Perspective on Understanding Jokes: A Relevance-Theoretic Account (2008)"*, there are many kinds of jokes and explicature.

a.   Concept Broadening and Literal Meaning
It can be explained by the following example (1) and (2) that are taken from Higashimori (2008),

> (1) Man does not live by *bread* alone.
> (2) I'm a man who can live by *bread* alone. I can't even afford butter.

In an example (1), *bread* in the old proverb is interpreted as food by ad hoc concept construction, while bread in an example (2) as a proverb variation can be literally interpreted. We can appreciate the proverb variant (2) by the gap between the food interpretation and a literal meaning. It makes many concept construction bases on the people's perception.

b. Concept Loosening
It can be explained by the following example (3) and (4),

> (3) Why did the elephant get fired from his computer job? Because he was afraid of the *mouse!* (Yoe, 2001:11)

There are two concepts in the people's mind. Encoded concept in (i) *mouse* is a small mammal with short usually brown, grey or white hair, a pointed face and a long tail *(Cambridge International Dictionary of English).* Communicated concept in (ii) mouse is a small device with a ball inside that is moved by hand across to control the movement of the cursor (pointer) on a computer screen *(Cambridge Dictionary of American English).*

In example (3), there can be two relevant meaning, but one of them is cancelled by using our knowledge of animal relations between the elephant and the mouse. Then there can be connected by using our

knowledge between the computer job and the mouse.

Explicature:

(i) Because the elephant was afraid of the (animal) mouse.

(ii) Because the elephant was afraid of the (computer) mouse.

> (4) When a *cow* laughs. Does milk come out of its nose?
>
> (Higashimori 2008)

In an example (4), a *cow* refers to a child at school lunch. It is used metaphorically. People would access their encyclopedic knowledge of the word. The assumption about this word is that children at school have milk with their lunch. There are a lot of fooling and joking around at this time. Having milk come out of one's nose is a fairly common experience.

c. Enrichment

It can be explained by the following example (5) and (6),

> (5) Dad : Why did you get such a low score in that test?
> Kid : *Absence.*
> Dad : You were absent on the day of the test?
> Kid : No, but the boy who sits next to me was.
> (Howell, 2003:57)

In an example (5), we can look what the meaning of *absence*. It can be enriched as Kid's absence. The punchline shows that the absence is not the Kid's absence but the absence of the boy who sits next to him. We can appreciate these different enrichment processes between the two. Therefore, enrichments of explicit content are driven by the search for an interpretation that satisfies the hearer's expectations of relevance.

> (6) Mother : How were the test questions?
> Kid : *Easy.*
> Mother : Why do you look so miserable, then?
> Kid : The questions didn't give me any trouble, but the answers were really hard. (Higashimori 2008)

In (6), the word *easy* can be enriched as the answers were easy for the kid. But the punchline implied that the test questions were easy, but it is not the expected answers. Thus,

the discrepancy between the two enrichments makes us laugh.

d. Reference Assignment

It can be explained by the following example (7) and (8),

> (7) TEACHER : George, go to the map and find North America.
> GEORGE : Here it is!
> TEACHER : Correct. Now, class, *who* discovered America?
> CLASS : *George!*
> (E-Tables 2: 184)

In an example (7), we can look that the teacher asked to one of student in the classroom about North America location. Then the student pointed on this location. As we know that the student found it. Then the teacher asked to all students in the class who has find North America. Normally, the reference assignment for answer the teacher question is Columbus. But, all of students answered that found North America is the student who went to the map. Here the humour comes from the unusual reference assignment for 'someone' that is the student who went to the map and found North America on that paper.

> (8) *Where* was America's Declaration of Independence signed?
> At the bottom (Howell 2003: 58)

In an example (8), *where* is normally assigned as the actual place name in the United States, but here the answer that it is signed at the bottom of the Declaration of Independence. It has two different meaning of the people's concept. Thus, the different place assignments created the humorous effect.

3.1.2 Jokes and Implicatures

Higashimori (2008) writes that jokes based on implicature can be classified into the following six types:

a. Type 1 is a joke which comes from two contradictory implicatures. It can be explained by the following example;

> (9) Frog : 'Where am I? At a singles club?'
> Fortune-teller : 'Biology Class.'
> (Jodlowiec, 1991b: 274)

In the example (9), fortune-teller is gazing into crystal ball to Frog. You are going to meet a beautiful young woman. From the moment she sets eyes on you she will have an

insatiable desire to know all about you. She will be compelled to get close to you. You will fascinate her.

The utterance above has two assumptions. The first assumption comes from the utterance by the frog. There are several assumptions; (i) If I (Frog) am going to meet a beautiful young woman, then I must go to a singles club. (ii) If I must go to a singles club, then the young woman and I will fall in love. (iii) If the young woman and I fall in love, then at least I must be alive. In a conclusion, the first implicature of some assumption above is the Frog must be alive.

The second assumption comes from the utterance by the Fortune-teller.

There are several assumptions;

(i) If you are in a biology class, then some students dissect frogs.

(ii) If some students dissect frogs, then the frogs will die (not be alive).

In a conclusion, the second implicature of some assumption above is the Frog will die. In short, the appreciation of this joke comes from Two Contradictory Implicatures that makes the hearer laugh.

b. Type 2 is a joke which comes from an absurd assumption. It can be explained by the following example;

> (10) "Doctor, doctor, I have only got fifty-nine seconds to live," cried a patient in despair. The doctor replied, "Just wait a minute and I'll attend to you." (Kirkup 1976: 27)

In an example (10), a small boy of seven cracked the following rather "sick" joke. The utterance above is an absurd assumption. If the patient can only live for 59 seconds, then the doctor will examine him in 60 seconds. The doctor will examine the patient in 60 seconds (after his death). Therefore, this implicature makes laugh.

In Relevance Account, contextual assumptions are the shared background knowledge of the communicator and the interpreter. Contextual Effects are interactions of utterance information and shared background knowledge (contextual assumptions). When speaking directly the contextual effect is the interaction of the minimal set of contextual assumptions and the utterance information. When speaking

indirectly more elaborate contextual assumptions must be considered. Contextual Assumption used to process utterance in short term memory. Meanwhile, the absurd is the quality or condition of existing in a meaningless and irrational world. Therefore, the shared background knowledge of the communicator and the interpreter in condition of existing a meaningless and irrational world. It is happened when the communicator and interpreter are missing the expectation of communication each other.

c. Type 3 is a joke which is from an absurd implicature. It can be explained by the following example;

> (11) "Buried the cat last week."
> "Was it dead?"
> "No, we just didn't like it very much."
> (Higashimori 2008)

The utterance above is an absurd implicature. It refers to the cat. The people just didn't like it very much then they buried it. Therefore, they buried it alive. Something that was buried alive makes the people laugh.

Utterance: We just did not like it (the cat) very much.

Assumption: If we just did not like the cat very much, then we buried it alive.

Utterance + Assumption → An Absurd Implicature: We buried the cat alive.

Utterance: P

Assumption: P → Q

An Absurd Implicature: Q

d. Type 4 is a joke which is from two contradictory assumptions. It can be explained by the following example;

> (12) Peter: Who was that gentleman I saw you with last night?
> Mary: That was no gentleman. That was a senator.
> (Curco, 1995:27-47)

The utterance above is two contradictory assumptions. Peter assumed that the senator is a gentleman, but Mary assumed that the senator is not gentleman. It implicates that Peter and Mary have two contradictory assumptions on their mind.

Utterance: That was no gentleman. That was a senator.

Assumption:

(i)   Senators are gentleman

(ii)   Senators are not gentleman

Utterance: P
Assumption: Q
Two Contradictory Assumptions: P $\rightarrow$ +Q & P $\rightarrow$ -Q
Implicature: +Q -Q

e. Type 5 is a joke based on parallel processing. It can be explained by the following example;

> (13) There are three kinds of lies: a small lie, a big lie and *politics.*
> (Maruyama 2005:197)

In an example (13), the word *politics* is processed in a parallel way as a small lie and a big lie, so politics implicates some kind of lie, which creates the humorous effect due to the difference from the normal definition of politics. This parallel processing makes the people laugh.

f. Type 6 is a joke which comes from a rhetorical question. It can be explained by the following example;

> (14) A strict aunt came to tea and said to her niece,
> "Eat up your spinach, child, and you'll grow up to be beautiful."
> "Didn't they have spinach in your day Auntie?" came the reply.
> (Kids Jokes, 1998:19)

In an example (14), the utterance above is a rhetorical question. If "child" eats up Aunt's spinach, then "child" will grow up to be beautiful. If "child" didn't eat spinach in Aunt's day, then "child" didn't grow up to be beautiful. Therefore, implies the Aunt did not grow up to beautiful is ugly because they didn't have spinach in her day. It makes the hearer laugh.

In this section, there are several jokes concept based on implicature. The first, some jokes make the two interpretations and one of them has to be discarded. The second, some jokes produce reasonable and unreasonable interpretations. The third, some jokes ignored the first interpretation in favor of a more unlikely interpretation. The fourth, some jokes process the two exact interpretations and neither has to be discarded.

4. Analysis
## A. The Humour Effects that are caused by Jokes based on Explicatures

A.1. U1: Dia nyanyi-nyanyi kenapa hatiku cenat-cenut tiap ada kamu,
(U1: He was singing why my heart has been feel "cenat-cenut" everytime you were here).
U2: Loe jangan-jangan hepatitis gua pikir, kenapa ginjalku berdarah? kenapa paru-paruku basah? kok gak tahu kenapa?
(U2: Don't you get hepatitis, I think. Why is my kidney bleeding? Why is my pneumonia wet? You don't know, why?)

From the utterances above, it can be explained that the speaker took a part of lyric from SMASH song. He told to the audiences that this lyric is absurd. It has more implied meaning. Especially in (U1), **"Dia nyanyi-nyanyi kenapa hatiku cenat-cenut tiap ada kamu"** has implied meaning in logical form. The first, heart has not been feel **"cenat-cenut"** in encyclopedic memory. The second SMASH not at all sick.

The speaker took SMASH explicature **"hatiku cenat-cenut"** that mean something wrong with their liver. The pragmatic enrichment process makes an understanding point of this explicature.
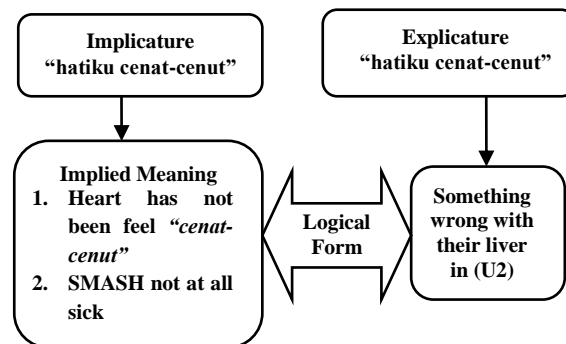
The audiences heard speaker's explicature in (U2). They knew that was just song lyric. The speaker did not explain the implied meaning of his statement **"hatiku cenat-cenut"**. Thus, the audiences just predicted by them self. Based on diagram above, their memory assumed that SMASH did not have something wrong with their liver because they still showed on the stage. Therefore, implied meaning of strong implicature from the speaker utterance made the audiences was thinking about it. In understanding process, it has been happen gap between implied meaning of implicature and lexical narrowing of explicature. Lexical

narrowing is a much more flexible and context dependent process than appeals to generalized implicature or default interpretations suggest. On his processing in their memory, it made an understanding level in their minds that made the audiences laughed.

A.2. U1: Tau gak iklan yang paling aneh apa. Yang ada hanya di Indonesia gak ada di negara laen, yaitu iklan TORI-TORI Cheese Cracker. Ini iklan apaan!

(U1: Don't you know what the strangest ads are. There are only in Indonesia and no in other country. It is TORI-TORI Cheese Cracker ads. Fuck this ad!)

U2: Apa hubugannya biskuit sama tiga orang pegulat dan satu wanita dengan gerakan kedepan mengepakkan selangkangannya?

(U1: What is the relation between biscuit and three wrestlers with one girl moving to forward by opening their crotch?)

U3: Pertama kali gua nonton ini iklan. Apa hubungannya biskuit dengan selangkangan?

(U3: The first time I saw this ad. What is the relation between biscuit and crotch?)

U4: Kecuali kalau taglinenya jika selangkangan anda lapar makan tori-tori,cooot..coot..

(U4: It is right if the tagline is your crotch was hungry, so eat tori-tori, cooot...coot..)

From the utterances above, the speaker took TORI-TORI Cheese Cracker advertisement. In (U2), it showed that there is no relation between one girl and three wrestlers danced together with open their crotch. There is several implicit meaning of the advertiser concept. The advertisers (P1) made concept of TORI-TORI Cheese Cracker being unique advertisement. They have been purposed to give knowledge about their product to the consumers. It has implied meaning of their advertisement. One girl and three wrestlers danced together with open their crotch. They said "TORI-TORI Cheese Cracker". P1 delivered to the receiver (R1) that their product will make happy when they eat.

Meanwhile in (U3), the speaker took TORI-TORI Cheese Cracker explicature

"Apa hubungannya biskuit dengan selangkangan?" There is several implied meaning that is made by the audiences. The first, it is impossible thing that the crotch being hungry because it should stomach that being hungry. The second, it is impossible thing that the crotch will eat wafer.
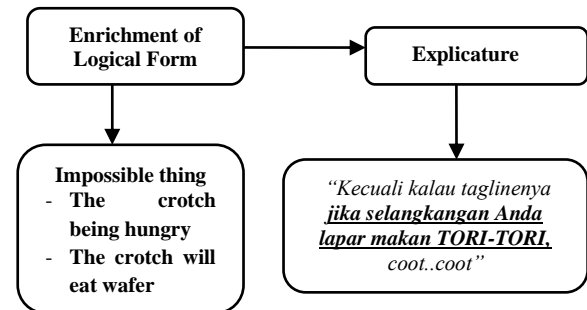
From diagram above, it showed an explicature that clarified implied meaning of (U2) and (U3). In (U4), the speaker delivered the audiences expectation that has a relation with pornography. In society rules, something that related with pornography is fun. Strong explicature of the speaker's statement made an enrichment process as like as the audiences raise expectation.

A.3. U1: Terus terang gua lagu-lagu di Indonesia kurang suka.

(U1: Honestly, I don't like Indonesian song)

U2: Gua nonton dahsyat juga sama. Jogetnya sama.

(U2: I watched Dahysat program. The dance is same)

U3: Cuci-cuci jemur-jemur. Cuci-cuci jemur-jemur. Kramas-kramas. Setrika-setrika.

(U3: washing-drying, washing-drying, shampoo-shampoo, ironing)

U4: Itu pembantu semua ya. Aneh banget.

(U4: They are servants, yaw. It is so weird)

From the utterances above, it can be explained that the speaker took some explicature. He made fun of Dahsyat music program. He assumed that he did not like Indonesian song in Dahsyat music program. The motion of their dancing is same each other. One instruction is driven by creative team of Dahsyat music program. Their motion

is up their hand likes drying of clothing in the sun.
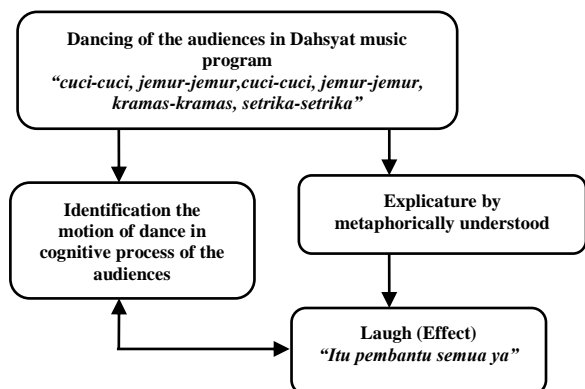
From diagram above, the audiences was processing their though that related to the dance movement and the servant who was washing, drying, and ironing. When the audiences interpreted the speaker assumption, they tried to understand the dance movement in Dahsyat music program as like as the servant movement.

The speaker clarified that the dance movement in Dahsyat music program as same as the servant motion. In understanding process by the audiences, they tried to catch metaphorically understood in their mind. Humour came from maximal relevance between the speaker and the audiences when they took inferential from the speaker's statement.

A.4. U1: Ada band Indonesia yang namanya HIJAU DAUN.
(U1: There is Indonesia Band that has a name Hijau Daun)
U2: Ada band Jazz lain yang namanya KLOROFIL.
(U2: There is other Jazz Band that has a name KLOROFIL)
U3: Mungkin kalau mereka manggung bareng jadinya OKSIGEN.
*(U3: May be, if they perform in one stage, they will be The Oxygen)*
U4: Lihat mereka BERFOTOSINTESIS!
(U4: Look, they make Photosynthesis)

From the utterances above, it can be explained that *Hijau Daun* and *Klorofil* are name of Indonesia Band. They are very famous band that have different genre. In (U1) and (U2), the speaker tried to inform directly as the first knowledge about *Hijau Daun* and *Klorofil.*

In other encyclopedic memory, the audiences knew that *Hijau Daun* and *Klorofil* are science term. *Hijau Daun* term is one of the parts growing from the side of a stem of branch or direct from the root of a tree, bush, plant, etc. Meanwhile, *Klorofil* means green colouring matter in the leaves of plants.

The speaker used metaphorical statement. He brought to the conclusion that when they were in one stage, they would be oxygen and made photosynthesis.
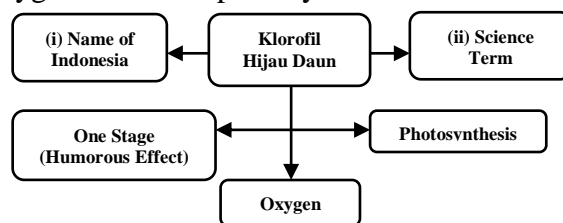
(i) *Klorofil and Hijaun Daun* as name of Indonesia Band
(ii) *Klorofil and Hijau Daun* as matter in the leaves of plants

Two explicatures shown in (i) and (ii), it could be constructed at the same time by ad hoc concept construction and one of them, which is (ii), is discarded. Relevance theory provides a better account of the type of jokes in which there can be two relevant meanings but one of them is cancelled by using our knowledge between the name of Indonesia band and the matter in leaves in plant. It also related the connection between the function of Indonesia Band name and leaves. Therefore, in this joke, we can appreciate the gap between (i) and (ii).

Both (i) and (ii) might be are homonym. It is a word of the same spelling and pronunciation but different meaning because it comes from different sources. The speaker took a case from Band name to science term meaning. Although in the science term, *Hijau Daun* and *Klorofil* could make photosynthesis, but *Hijau Daun* and *Klorofil* as Indonesia Band could not make photosynthesis. Therefore, the explicature is shown in this monologue as reference assignment of *Hijau Daun* and *Klorofil* as one case in different function. One case meant when the audiences heard *Hijau Daun* and *Klorofil* in one stage, the different mind of the audiences assumed that *Hijau Daun* and *Klorofil* as science term. In fact, it was impossible thing if *Hijau Daun* and *Klorofil*

would make photosynthesis because *Hijau Daun* and *Klorofil* shown as Band performance in one stage and they did not mean as sciences term in one plant. Therefore, it made the audiences laugh. Mind of the audiences have been brought to one phoneme of *Hijau Daun* and *Klorofil* but it has been two different functions (two different reference assignments of *Hijau Daun* and *Klorofil*) in one case.

A.5. U1: Ini yang cowok "Eh lo mau gak jadian sama gua?" Mau apa nggaknya si cewek pasti jawabannya sama "pikir-pikir dulu ya"
(U1: This boy said "Do you want to be my girlfriend?" she always answered "wait for a moment")
U2: Berapa lama? 3 bulan. Ngapain mikir-mikir sampai 3 bulan? Mau sholat istikhoroh tiap malam?
(U2: How long? 3 months. Why does she think until 3 months? Does she want to istikhoroh in every night?

From the utterances above, it can be explained that the habit of teen dating, when the boy said his feeling to a girl. When he asked to girl **"Eh lo mau gak jadian sama gua?"** According to people knowledge, the reference assignment for girl's answer is normally yes or no, but she said **"pikir-pikir dulu ya"**

"Pikir-pikir dulu ya" is other reference assignment for girl's answer. If the girl's answer is yes or no, it did not come fun and not make laugh. Therefore, the different reference assignment created the humorous effect.
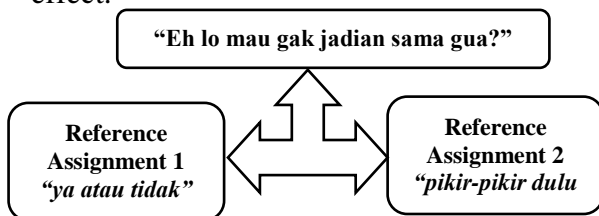
Then, the speaker made a confirmation about girl's answer. One explicature shown in (U2) that the speaker's statement implicated a reason of girl's answer.
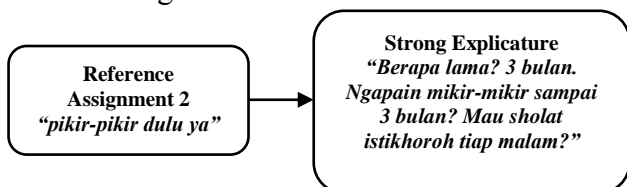
A.6. U1: Cewek tuh lebih berbahaya kalau mereka labil. Cewek remaja itu jauh lebih berbahaya dari cewek dewasa.
*(U1: Some girls were more dangerous when they are unstable. The teen girl is more dangerous than adult women.)*
U2: Tiap hari gue di add di friendster. Ups,di friendster lagi
(U2: Everyday, I have been added in friendster. Ups...what the Friendster is.)

From the utterances above, it can be explained that the speaker compared the level of instability between teen girls with adult women. He said that teen girls are more volatile than adult women.

Now, technology is still growing and developing. There are many ways to interact each other or to express their feeling in internet. Nowadays there are many social networks such as friendster, facebook, twitter, blog, etc. They have some terms to operate this social network. Their terms are used to join each other likes following on twitter, add friend on facebook or friendster, join on blog, and etc.

In this case, the speaker said that some girls wanted to add his friendster. In encyclopedic memory of people knew that friendster is not more famous than facebook now. All people are familiar with *facebook* than *friendster*. They used facebook more.
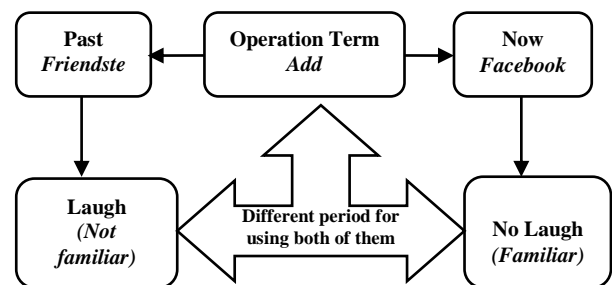
From the diagram above, it can be explained that the speaker said to the audience that his *friendster* is added by some girls. But the audiences already have an old one concept that *friendster* is not used anymore. They are more familiar with *facebook*. They assumed that the speaker is wrong. Therefore, they laughed because they assumed that *friendster* is not relevance to this period. One strong explicature in (U2) is **"add"** that made fun in using different period.

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A.7. U1: Gak tahan. Loe lihat perubahan cewek ketika menangis.
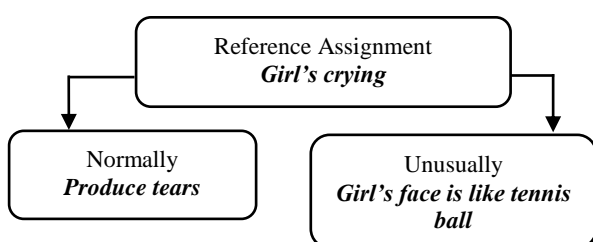*(U1: Cannot stand. You see the change of the girl when she was crying.)*
U2: Mata cewek kelihatan gedhe kayak bola tenis. Lalu keluar cairan lewat hidung. Nangis..huhu..huhu..
(U2: Girl's eyes look bigger like a tennis ball. Then, fluid out from her nouse. Crying..huhu...huhu..)

From the utterances above, it can be explained that all boys in the world will not put up when a girl crying. They do not want to make a girl crying because they are not like gentlemen or right man. They do not want to see a girl crying because she would be ugly when she was crying.

According to our knowledge, in (U1) there were several implications or assumption when the audiences heard it **"Loe lihat perubahan cewek ketika menangis"** The audiences implicated by their encyclopedic memory that when the girl was crying, they would produce tears. Then, girl's face changed from beautiful becomes ugly face.

In this case, the reference assignment for a reason of girl's crying in the speaker statement is tears. Meanwhile, the speaker brought to different reference assignment. Strong explicature in (U2) made the audiences changed their assumption about implication of girl's crying.

```
┌─────────────────────────────┐
│   Reference Assignment      │
│      Girl's crying          │
└─────────────────────────────┘
     │                   │
     ▼                   ▼
┌──────────┐     ┌──────────────────┐
│ Normally │     │    Unusually     │
│ Produce  │     │ Girl's face is   │
│  tears   │     │ like tennis ball │
└──────────┘     └──────────────────┘
```

Actually, if the speaker just mentioned to bring out tears when the girl crying. Normally he said **"mengeluarkan air mata dan ingus".** It did not make funny. However, the speaker called it like a tennis ball **"gedhe kayak bola tenis dan keluar cairan lewat hidung"** which made it funny.

The speaker used metaphorical sentences. It made the audiences must predict their self what implied meaning of **"gedhe kayak bola tenis dan keluar cairan lewat hidung".** The audiences had imagined eyes that are likes tennis ball size. It made funny because all people really thought about that. Then the speaker continued his statement with something that brought out from their nose. It was something horrible. Therefore, the metaphorical sentences made the audiences laugh.

A.8. U1: Yang paling aneh apaan, gua yakin kalau Susan itu psikopat. Tau gak kenapa.
(U1: What is the strangest thing! I believed that Susan was a psychopath.Do you know why?)
U2: Susan ditanya baik-baik sama Ria Ernes. Susan-susan kalau gedhe mau jadi apa?
(U2: Susan was asked well by Ria Ernes. Susan-susan, what is your dream when you become an adult?)
U3: Susan diem. "Aku kalau gedhe mau jadi dokter biar bisa nyuntik orang lewat..njus..njus.."
(U3: Susan is silent. "If I become an adult, I wanna be a doctor for injecting all the passing people....njuus...njuss..)
U4: wah psikopat ini orang.
(U4: Wah, She is psychopath person)
U5: Kebayang kalu susan beneran jadi dokter.
(U5: I could not imagine if Susan would be a doctor)
U6: Dia nyari orang lewat buat disuntik, mana orang lewat, mana orang lewat. Njus...njus
(U6: She found all passing people to be injected, which one, which one, njuss..njusss..)

From the utterances above, it can be explained that the speaker said that Susan was psychopath when Susan had a dream to become a doctor. Susan's statement in (U3) was silent when she was asked by Ria Ernes about her dream. A few minutes later, she said to become a doctor. She wanted to inject people who passing her. We know that a doctor has job to inject the patient who has a sickness. But in Susan statement, she wanted to inject all of people who passing her.

Susan as P1 : she wanted to inject all people that were passing her

The speaker as R1 : he knew that a doctor job injected the patient in hospital.

The speaker as P1 : he judged Susan is a psychopath because Susan wanted to inject all people that were passing her.

The audiences as R2 : they assumed that Susan was psychopath.

Actually, in encyclopedic memory by the audiences, they knew that Susan could not be a doctor and do as like as the doctor's job. They knew that Susan just a doll. The speaker tried to make it fun. The speaker perceived on Susan's statement **"Aku kalau gedhe mau jadi dokter biar bisa nyuntik orang lewat..njus..njus.."** In logical form, doctor just injected the patient who went to the hospital, not all people that passing on the street.

The speaker gave an absurd assumption to the audience by his statement that Susan is psychopath. One explicature showed in (U4). The speaker's statement made the audiences laugh.
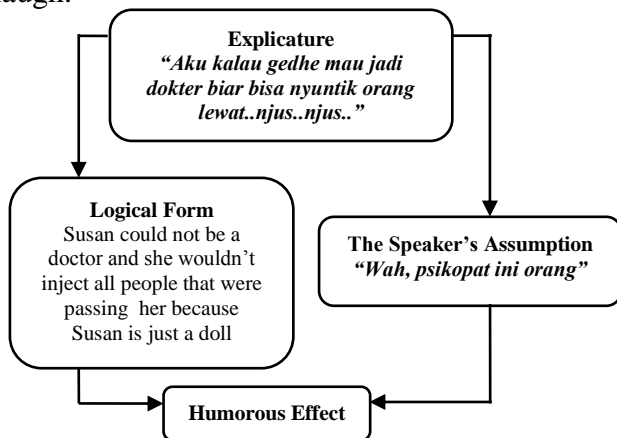
Logical Form by the audience's knowledge : Susan is just a doll

Explicature : If Susan became doctor she would inject all people that were passing her

The speaker assumption : Susan is psychopath

The audiences caught the speaker's assumption as cognitive effect that came from his inferential of Susan's statement. Then the audiences tried to understand in order to as the speaker's expectation. The humorous effect came from contrast between logical form and inferential of the speakers.

B. The Humour Effects that are caused by Jokes based on Implicatures

B.1. U1: Tadi panji sempat cerita soal boy band,
(U1: Panji told me about boy band)
U2: Kalau gue paling gak ngerti sama SMASH terus terang,
(U2: Honestly, I did not understand with SMASH)
U3: Pertama kali gue ngliat SMASH, ada tujuh orang laki-laki,
*(U3: The first time I saw SMASH, there are seven boys)*
U4: Ya semi laki-laki
(U4: ya, effeminate)

From the utterances above, it can be explained that in (U1), the speaker said information about *boyband*. As it is known that boyband is a vocal music group that consists of some boys. They sing together with dancing. In this case, the speaker took an example *boyband* from Indonesia, SMASH.

In fact, the audiences knew about that SMASH consists of 7 real boys. Their knowledge about SMASH is got by watching television or reading newspaper. Their knowledge is formed by a cognitive process. Like other knowledge that they got, it can testable consequences of experimental evidence.
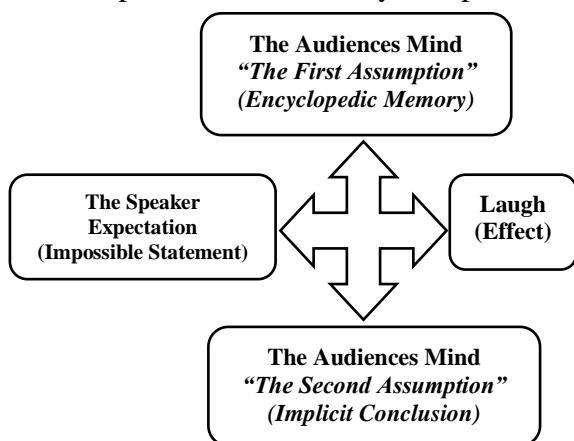
The writer might use the relevance-theoretic comprehension procedure to construct hypotheses about the explicatures and implicatures of the speaker's utterance. In (U3), **"Pertama kali gua ngliat SMASH, ada tujuh orang laki-laki"**, the speaker said a public statement that the audiences knew about SMASH. He brought the audiences assumption from the first assumption to the second assumption about SMASH.
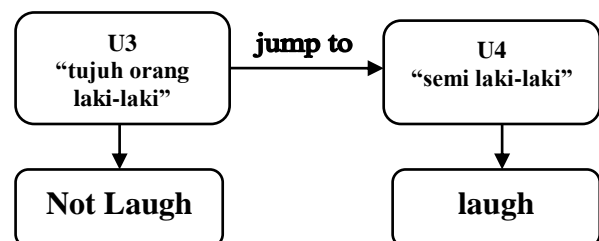
An explicature in (U3), **"ada tujuh orang laki-laki",** the first assumption is optimally relevant to the encyclopedic memory. It could be proved by personal attitudes of SMASH member, such as; each member has been made a relationship with a

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girl. In this situation described, the logical form of the utterance gave an easy access to the contextual assumption in (U3) that SMASH members are the real boy. In this utterance, the audiences did not laugh. Meanwhile in (U4), the audience could be laugh because in (U4) might be used as an implicit premise in deriving the expected explanation of SMASH attitude, provided that it is interpreted on the explicit side as conveying the information in (U4), **"ya semi laki-laki"** as the speaker expectation. By combining the explicit premise in (U3) and the implicit premise in (U4), the audiences took the implicit conclusion.

The rhetorical question about SMASH is in (U4), if SMASH members are not real boy, they did not make a relationship with a girl. Therefore, when the speaker said that SMASH members are not real boy, the audiences mind were processing directly that it was impossible statement by the speaker.

No.	Encyclopedic Memory	Implicit Conclusion
1.	SMASH members are real boy	SMASH members have a relationship with girl
2.	SMASH is boy band	SMASH is not girl band
3.	SMASH members consist of Rangga, Dicky, Morgan, Bisma, Rafael, Reza, and Ilham that their names are identical with the name of boy	SMASH members are not Melodi, Shania, Sonia, Stella, Nabila, Jessica, and Sendy that their name are identical with the name of girl

B.2. U1: Di antara sekian banyak band di Indonesia, gua bersyukur banget Andhika Kangen Band ditangkep.
(U1: Among the many bands in Indonesia, I am really grateful that Andhika Kangen Band has been arrested)
U2: Gua bersyukur banget kenapa, karena pas gua datang ke sidangnya akhirnya dia potong rambut.
(U2: I am really gratefull, why, because when I went to his court session he cut his hair)
U3: Selama ini kalau gua ngelihat Andhika kayak helm SNI tahu gak lu.
*(U3: During this time when I looked at Andhika, he likes SNI helmet. Don't you know?)*

From the utterances above, it can be explained that Andhika is front singer of Kangen Band. He has long hair style that covers his face. He was arrested by police on suspicion of drug use. However, after he was arrested by the police, he decided to cut his long hair. His purpose created a new image in the society because he has been gotten bad image in the society. Basically the audience already had knowledge that inmates would change her appearance when they are in the legal process such as wearing a face veil, hijab, cut hair and etc. It was usually done in a legal community.

Then, the speaker related to Andhika hair style with SNI helmet. The speaker wanted to relate Andhika's cutting hair with his arrested. Explicature in (U2), if Andhika was not arrested, he would not cut his hair. Implicit meaning of this utterance is Andhika absolutely with his long hair style.

In (U3), as it is known by the encyclopedic memory that SNI helmet has a function to protect someone's head and cover all face base on the rules of Indonesia National Standardization. The people used SNI helmet when they were riding motorcycle. The people knew that the function.

The speaker tried to make metaphorical statement. He wanted to make a relation between Andhika long hair style and SNI helmet. In this case, when the speaker said in (U3), the audiences made a processing effort.

This processing effort is how to make relevant between SNI helmet and Andhika long hair style. In the audiences made had been processing it.
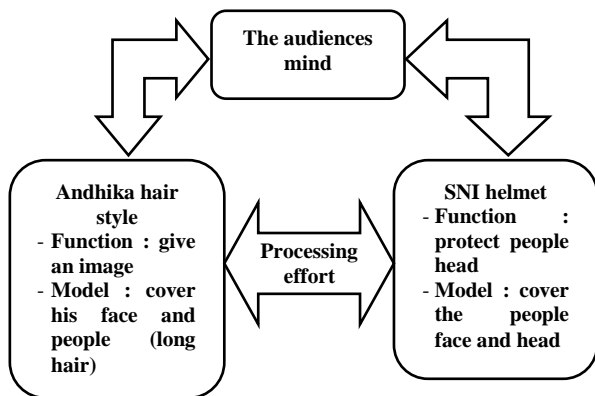
If the audiences did not know Andhika hair style and they only knew about SNI helmet, they would feel so difficult to understand and related each other. In cognitive effect, they might not laugh.

From diagram above, it can be explained that in (U3) is implicature based on parallel processing. Andhika hair style implicated SNI helmet. Actually, the speaker could be taken other implicates of Andhika hair style, but he described that Andhika hair style is like SNI helmet and vice versa. This parallel processing made the audiences laugh.

B.3. U1: Dan yang paling gua sebelin nih baju mereka tuh ada yang belahan dadanya sampai sini,

(U1: And what I do not like with their clothes style is that it open their cleavage)

U2: Ada yang lihat video klipnya gak, kenapa hatiku cenat-cenut, belahan dadanya sampai disini,

(U2: is there anyone of you look this clip video? Why is my heart "cenat-cenut" with their open cleavage)

U3: Loe mau nyanyi pa mau menyusui sebenarnya, kenapa hatiku tek...tek...tek..(sambil menunjuk dadanya),

(U3: Oh really, do you want to sing? or just want breastfeeding. Why does my heart, tek...tek..tek.. (Pointing his chest)

From the utterances above, it can be explained that the speaker made fun of SMASH style, especially for their clothing. In (U1), he made a statement that he did not like

their clothes. He did not know why SMASH wore these clothes. He did not know what SMASH purposes wore these clothes. Meanwhile, in the audience's knowledge, they looked that SMASH clothes with their open cleavage.
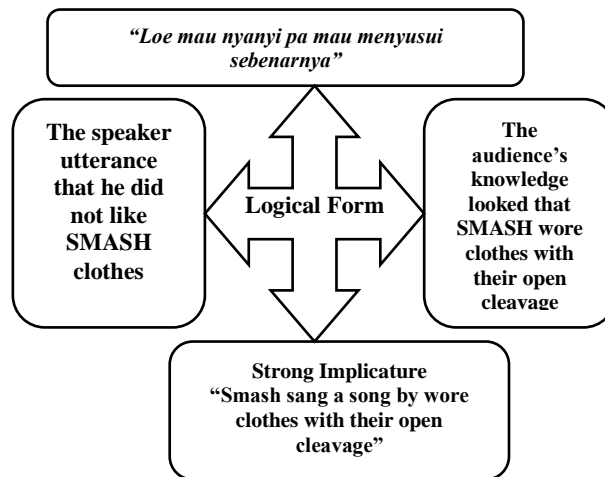
The speaker made an absurd implicature of his statement. He clarified that SMASH clothes is more like breastfeeding than singing. Meanwhile, in reality of the world they are singer that sang a song. Thus, the gap between reality of SMASH and implied meaning of the speaker's statement made a strong implicature by the audiences knowledge that the speaker's statement made fun.

B.4. U1: Iklan di Indonesia aneh-aneh. Iklan shampo semuanya sama.

(U1: some ads in Indonesia look weird. The entire shampoo ad had same concept.)

U2: Ada cewek cantik rambutnya panjang masuk kamar mandi, samphoan bahagia-bahagia.

(U2: There was the beautiful girl with long hair into bathroom. She was very happy when used the shampoo)

U3: Kalau gue dirumah shampoan gak pernah sebahagia itu. Gua kalau shampoan diem.

(U3: If I was in my home and used the shampoo, I never felt as happy as her and I just would be silent)

From the utterances above, it can be explained that the speaker made fun of using the shampoo. In (U1), the speaker tried to make a comprehension process of using the shampoo to the audiences. The construction

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of explicature showed in (U2) and (U3). Meanwhile, as the receiver 1, the speaker took implied meaning of the advertiser purposes. The advertiser had a purpose to tell the consumer that their shampoo product made someone being happy. They used girl model because shampoo is always related to hair where a girl has long beautiful hair. Therefore, the advertisers used a girl to describe of their shampoo product. Why she is always happy when she used it. They wanted to make a good perception of their shampoo product. They wanted to make the consumers happy too when they used it.
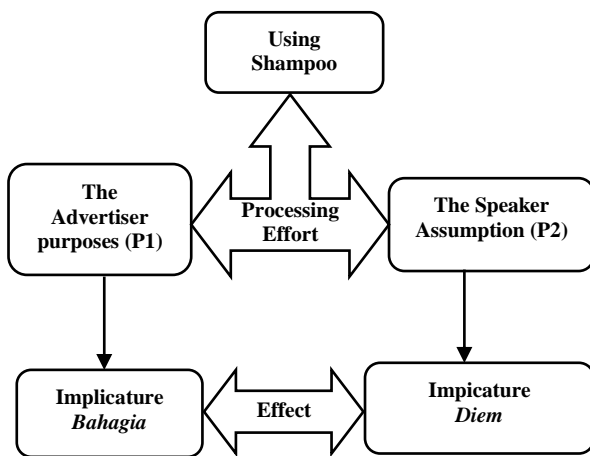
P1 (The advertiser) wanted to tell about product knowledge of their shampoo to the consumer correctly. P2 (The speaker of standup comedy) wanted to tell about his assumption about shampoo ads.

From diagram above, it could be showed that there were two contradictory implicatures between P1 and P2. The processing effort between P1 and P2 made the audiences got an effect. Some of them satisfied with the advertiser expectation but some of them satisfied with the speaker expectation. Two contradictory implicature effect between **"bahagia"** and **"diem"**

Two contradictory implicature :

(Q1) The people used this shampoo product that made happy

(Q2) The people used this shampoo product that made silent

Utterance   : P

Implicature   : Q

Two contradictory implicature:

P1 ⟶ + Q1

P2 ⟶ - Q2

Implicatures : + Q1 , - Q2

Two contradictory implicature meaning between P1 and P2 made the audiences laugh.

B.5. U1: Gue kesel setengah mati dengan film Laga Indosiar.

(U1: I am very disappointed with Indosiar action movie)

U2: Tiba-tiba siang-siang ada orang naek elang. Adegannya kaya gini.

(U2: Suddenly, there was a man riding an eagle at noon. The scene did like this)

U3: Nak belikan bapak obat dipasar. Baik aku pergi,

(U3: Son, buying a medicine for me at the market. That's right, I will)

U4: Dia keluar kepasar naek elang. Naek elang beli obat. Emangnya dipengkolan gak ada ojek. Emang dipasar ada parkiran elang. Kagak ada.

(U4: He went to the market. He bought a medicine by riding an eagle. Is at the junction there is no a motorcycle with the rider for rent? Is there an eagle parking area at the market? there isn't)

From the utterances above, it can be explained that one of the action drama in Indosiar TV illustrated that there was an eagle up. The concept was desired by the director was imaginative. In real life the eagle might not be ridden by humans. The speaker knew the intention behind an action drama but he wanted to make it fun.

The speaker wanted to bring the part of Indosiar drama in a real life. Actually, the speaker did not like this drama. According to the speaker, this drama did not have education values. The speaker drew part of this drama in a real life. In a real life, there is no human could ride an eagle. Then, there is no eagle parking area. The speaker's intention made very difficult to understand because it should be in real life if someone wanted to go to some place, he or she could use a motorcycle services but the speaker changed it with an eagle. Spontaneously, the audiences were thinking how the people rode an eagle to go somewhere in real life.
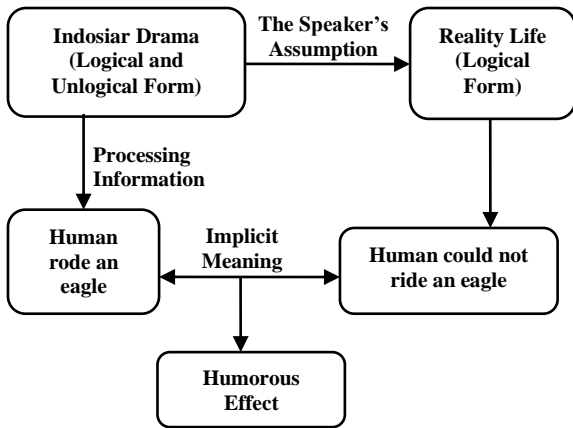
From diagram above, it can be drawn that there is a process to think about part of this drama. In encyclopedic memory, there are some part of this drama can be brought to real life but some of them cannot. The speaker's expectation is the audiences knew that Indosiar Drama had not education values. He conveyed his regret to the audiences with bring part of this drama to real life activity. Then, he clarified his statement directly to the audiences. Therefore, humorous effect came from contradictory between the speaker expectation and processing information by the audiences.

B.6. U1: Gua sebel dengan sistem perpacaran di Indonesia.

(U1: I am very disappointed with dating system in Indonesia).

U2: Ada diss kualitas gender yang terjadi antara cowok sama cewek. Cowok harus nembak duluan.

(U2: There is diss gender quality between boy and girl. Boy must express his love first).

U3: Dan cewek kalau ditembak jawabanya sama. Pikir-pikir dulu ya.

(U3: And all of girls absolutely had same answer. I think first)

From the utterances above, it can be explained that commonly in the society related to teen dating in terms of expressing feelings the boy usually had to express his feelings first than girl. Then the girls usually answered with the same answer **"pikir pikir dulu ya".** Thus, it made some implied meaning oh this implicatures :

1. She likes the boy
2. She does not like the boy
3. She answer "Yes"

4. She answer "No"
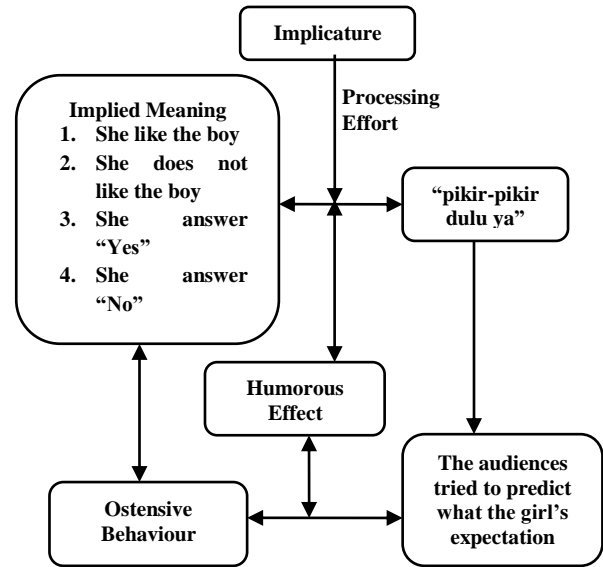
From diagram above, it can be explained that the audiences tried to predict what the girl's expectation. In processing effort to understand the girl's expectation, it is achieved by the audience's ostensive behavior. The audiences knew the girls always said that because it is affected by some habit of teen love world. Therefore, humorous effect came from processing effort the audiences to predict what the girl's expectation.

B.7. U1: Cowok-cowok pada kumpul. Anak gaul Jakarta kalau ketemu. What's up! Tos..tos..tos..

(U1: The boys were on gathering. The Jakarta boys when they meet in gathering sa:" What's up!tos..tos..")

U2: Man loe lagi apa man. Gue lagi duduk nih man.

(U2: Man, what are you doing, man. I am sitting... man)

U3: Loe man lama man. Udah berapa kali man! man!

(U3: Man, why you are so long, man. How many times are you man! man!)

From the utterances above, it can be explained that there are some words of slang language that are used by Jakarta people's jokes. They used to communicate each other when they met. In (U1), we knew that the said what's up! It means that they asked about their feeling. In (U2), they called their friends with **man.** It means likes we called a man with **man.** It is implicature that has

ambiguities. It has several implied meaning of **man:**

1. Man is a real man
2. Man is way that he called his nick name of Eman
3. Man is menstruation process

The audiences might predict and choose one of them as like as their understanding about **man.** Meanwhile, the speaker tried to bring to his expectation by encoded.
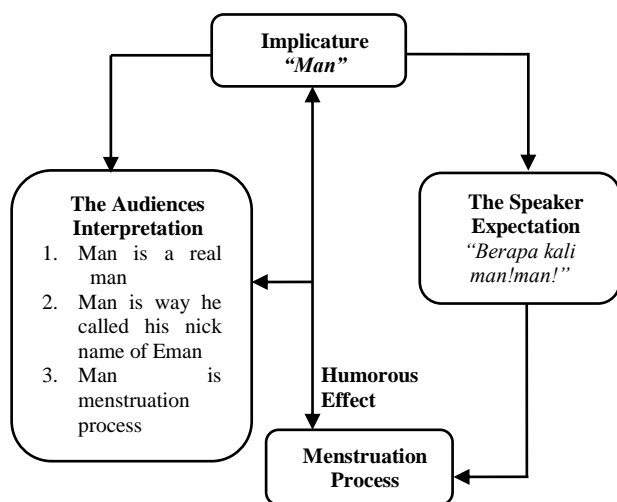
From diagram above, it can be interpreted that the speaker expectation is menstruation process. It showed in (U3) which indicated that implied meaning of **man** is menstruation process. It is much more strong implicit meaning of **man** because the speaker gave a clue. His clue is **"Berapa kali man!man!"** His statement has been accepted by the audiences in their encyclopedic memory abot menstruation process. Therefore, humorous effect came from implied meaning of the speaker's expectation.

5. Conclusion

a.The standup comedy material by Raditya Dika makes the audiences laugh because he used jokes based on explicature and implicature. Based on the data, the writer found some explicature and implicature meaning inside of *the standup comedy* material that gave humorous effect to the audiences when they heard it. There are some reasons why humorous effect come in this monologues. The first, Due to differences in personal experiences, cognitive background, and communicative abilities between the speaker and the audiences, optimal relevance

may not be achieved, and thus create misunderstandings and humorous effects on different scenes. The second, gap between a real life and people's expectation made some explicature and implicature that are provided by the speaker, sometimes it is achieved and sometimes it is not be achieved by the audiences. The third, people have an encyclopedic memory in their mind; the thinking process by their mind was logical and comprehensive so that the audiences would naturally infer what the speaker's expectation. The contradiction between the audience's knowledge and the speaker's expectation made humorous effect come. Meanwhile, the contrast between maximal relevance and optimal relevance brings about humorous effect.

b.In processing effort of understanding to raise expectation, there are some of them strong explicature, weak eplicature, strong implicature and weak implicature. Meanwhile, by combining the implicit premise and the explicit premise made the implicit conclusion. On this account, explicature and implicature (i.e. implicit premises and conclusion) are arrived at by a process of mutual parallel adjustment, with hypotheses about both being considered in order of accessibility. Based on data, the writer found some kinds of explicature and implicature meaning that made humorous effect to the audiences. The explicature is based on broadening concept, concept loosening, enrichment, and reference assignment. The implicature is based on two contradictory implicatures, an absurd assumption, an absurd implicature, two contradictory assumptions, parallel processing, and a rhetorical question.

c.There is the element of intent by the speaker to make an utterance that has multiple interpretations. His utterance is delivered directly by using facial expressions and body languages are different. However, facial expressions and body languages are an affirmation that is delivered by the speaker, so that humorous effect comes from the speaker's utterance that has multiple interpretations.

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