

VARIOUS TYPES OF CONTRADICTION IN JAVANESE CARTOON DISCOURSES

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Abstract: Many experts state that the essence of humorous discourse is laid on the contradiction of ideas between aggression components and apprehension components. However, what types of contradiction generally opposed by the jocular text creators (comedians, cartoonist, clowns, etc.) have not been satisfactorily discovered by humor researchers. Accordingly, this paper aims to reveal various types of contradictions exploited by the creators in creating their humorous discourses. This study will focus its attention on contradictions found in Javanese cartoons published in Djaka Lodang, one among small number of Javanese Magazines still published until recently in Javanese speaking community. A careful investigation on the contradictions of the cartoon discourses placed in this Javanese magazine shows that there are various contradictions opposed by the Javanese cartoonists in creating their jocular texts. Those contradictions are between real and unreal matter, richness and poverty, obscene and no-obscene matter, comfort and discomfort, ease and difficulty, common and uncommonness, frightening and not frightening matter, honesty and immorality, determining and undetermining matter, beauty and ugliness, legality and illegality, etc.

Keywords: contradiction, humor, discourse, cartoon

INTRODUCTION

Many articles have been written about humor. One among them is one written by Noerhadi (1989, 129-155) [1] which states that the comic essence of cartoon and caricature is closely related to the contradiction of idea between aggression components and apprehension components. Even though, these contradictions are not always easy to find. This theory is actually the same as one the so-called incongruity theory which proposes that humor incongruently combines two meanings or two different interpretations in one complex object. According to Wilman as cited by Wilson (1970, 11) [2] the two in-congruent ideas can be unified through similar sounds, and one of them can also be inferred from other matters, or both can be conceived can happen. For example, consider the following (1), (2), and (3) below:

(1) +Taken, Pak..Jalan Alengka niku pundi, nggih?

(I am asking, sir. Where is Alengka Street?)

-Wah aku ra ngerti coba takono Pak Indrajit ning lor kono. Dheweke pasti ngerti.

(Oh, I dont know, please ask in the north there to Mr. Indrajit, he surely knows.)

(Djaka Lodang, No. 29, 17-12-2022)

(2) **Spesial oseng-oseng mercon.** (*Special hot/spicy stir-fried vegetable'*)

+Yihu karemanku

(Oh thats my favorit stuff)

Thor, ther, dhoor. Dhuer. (sound of fire cracker)

(Djaka Lodang, No. 30, 24-12-2022)

(3) + Kepithing goreng, Mas!

(Fried crab, Mas!)

- Kepithinge telas, Pak. Mung kantun yuyu kangkang goreng kersa?

(The crab is sold out, just fried Yuyu Kang kang I have. Do you want it?)

(Djaka Lodang, No. 47, 23-04-2022)

Discourse (1), (2), and (3) above are extracted from Javanese cartoons. All of them laid their humour on contradictions combined with word play. Discourse (1) contradicts between “fictive” and “factive” reality based on the use of street name *Alengka* and personal name *Indrajit*. *Alengka* and *Indrajit* are names taken from “Ramayana Epic” which respectively refers to *Rahwana*, the giant king’s palace and his son. That is why, the old man asked about the address does not know, and then asks the person asking, to ask to someone names *Indrajit*. If the name *Indrajit* is replaced by other names out of the epic, the joke will surely fail to achieve. Different from (1), contradiction of discourse (2) is laid on the unreal metaphorical use of *mercon* ‘fire works attached to *oseng-oseng* ‘stir-fried side dishes with chili peppers’ for indicating its spicy taste’. While the sound of fireworks can only happen in real world related to real fire works. Finally discourse (3), related to contradiction of the real matter *kepithing goreng* ‘fried crab’ commonly found as the main menu in luxurious restaurants in many places, including Indonesia. While *Yuyu Kang Kang* is the name of the antagonist character in Javanese oral traditional literature “*Ande-ande Lumut*”. *Yuyu* ‘crab’ in this case is synonymous with *kepithing*. This contradiction or incongruity theory seems in a line with the semantic theory of humor proposed by Raskin (1984, 99) [3]. This theory states the following hypothesis:

A text can be characterized as a single joke carrying context if both of the following conditions are satisfied:

- A. The text is compatible, fully on in part with two different scripts.
- B. The two scripts with which the text is compatible are opposite in a special sense.

For this matter Raskin exemplifies the following discourse (4) to (6) below.

(4) + “My wife used to play the violin a lot, but after we had kids, she has not had much time for that”

- “Children are a comfort, aren't they?”

(5) + The first thing that strikes a stranger in New York is a big car.

(6) **A Doctor tells a woman**

+ Your husband must have absolute rest. Here is a sleeping tablet.

- When do I give it to him? (she asks)

+ You don’t, (the doctor explains). You take it yourself.

Example (4) relies its joke on contradiction of comfort and discomfort of the presence and absence of the children. The presence of children, which is expected to bring happiness, in fact causes unhappiness because the speaker's wife can no longer practise her violin playing. In (5) the contradiction is built based on something that makes people impressed, the size of car in the most crowded city, and suffered physically, big car striking by combining the polysemous meaning of *strikes*. Finally (6) constructs its contradiction script on something that causes the woman's husband can not take rest which leads of his illness, i.e., the husband and his wife. According to According to Aubouin as cited by Raskin (1984, 42) [3], there are a lot of contradictions that might be opposed in the creation of humor. Those are concrete and abstract, literal, and figurative, noble, and trivial, decent and indecent, known and unknown, relative and absolute, absurd and logical, etc. This complicated contradictions by Raskin can simply be classified into 3 types (actual and non-actual, normal vs abnormal, and possible and impossible), and for more concrete perception into five types (good vs bad, life vs death,

obscene vs non-obscene, money vs no money, high vs low nature) (see also Attardo, 2020, 20) [4].

Contradiction as an important part of humor creation has also become attention of Bergson's theory of humor in which he suggests that there are three techniques of humor creation. Those are repetition, permutation, and reciprocal interference of series. Regarding the third technique, humor is created through combination of two modes of speech which are actually contradicting one with another, such as between serious and joking, educated and uneducated, bravery and cowardice, etc. (Bergson, 1983, 138-139) [5]. In the verbal forms, this technique is realized by confusing words or sentences which have totally phonetic and orthographically different meanings. Reciprocal interference of series constitutes the most dominant technique among others exploited in any joking activity (Nelson, 1990, 124) [6]; Wijana, 2000, 49-62) [7]).

Even though, many humour experts are fully aware of the important role of contradictions in evoking humorous situation, as far as Indonesian and local languages in Indonesian research about this matter are concerned, there is no profound and serious research found to reveal what types of contradictions possibly opposed in various jocular texts in these languages. Several studies done by Wijana (1995) [8], Wijana (2022a, 143-179) [9], and Wijana (2021, 143-180) (10), and Wijana (2022b) [11] successively focus their discussions on pragmatic violations of Gricean cooperative principles and Leech's politeness principles and play on words found in Indonesian cartoon discourses; play on words found in Javanese cartoons, and Javanese and Indonesian erotic riddles. Hakim (2009) [12] sees humorous Indonesian comedy text of "Tawa Sutra" as deviations of cooperative principles. The other studies are carried out by Surana (2015) [13] which concerns about language variation found in humorous sticker discourses in Indonesian. The other study done by Sahayu et al. (2022, 729-736) [14] concerns about kinds of humor acquired by children as indexical of their age developments, and none of their descriptions mention about contradiction entities exploited as the source of children humors. Meanwhile, Tunnisa's research (15) is regarding with Indonesian English teachers' sense of humor, which is considered very important in reducing tension, creating more comfortable class situation, evoking good interaction, encouraging student's attendance, avoiding the students to feel sleepy, etc. Finally, Mulyadi et al.'s studies (2021) [16], about Indonesian Stand Up Comedy discourses led by Dodit Mulyadi as the comedian, because of many parameters they must consider, such as script opposition, logical mechanism, situation, target, narrative strategy, and language, can not also completely describe various types of opposition possibly contradicted in humorous discourse creation. Accordingly, this paper will try to focus its attention on describing and analyzing various kinds of contradictions or script oppositions found in one genre of jocular discourses, i.e., Javanese cartoon.

METHOD

All data presented in this paper are coming from Djaka Lodang one of the two weekly Javanese magazines which still exists and can be found and subscribed up till now. The data constitute dialogues or monologues of cartoon discourses placed in jocular column called "Guyon" (joking) from 2018 up to 2023. The discourses are analyzed initially by carefully observing and understanding the use of linguistic elements (words, phrases, clauses, etc.), types of opposition script used as the source of cartoons humour can be revealed whether the opposition based on something real and unreal one, richness and poverty, serious and amusement, etc. For more clearly see discourse (7), (8), and (9) below.

- (7) + Huuu lagi ngimpi nemu dhuwit sepuluh ewu digugah. Kene dijoli mang ewu.
(I was dreaming of finding money 10.000. Why did you awake me? So, give me 5000, for its compensatio)'
(Djaka Lodang 36, 05-02-2022)
- (8) +Kirane saat akad nikah, Nduke anake dhewe. Pitukon mahare apa, ya?
(When the marriage ceremony of our daughter comes, what will we ask for the bride price?)
- Sing pasti “sono” bakal bikin satu surprise full style “honor guyon setahun saka DL, Hah hebat!
(The certain thing is, that they must make surprise...full style. The payment of this humor column for a year from D(jaka) L(odang). Amazing!)
(Djaka Lodang, No. 49, 2-5-2020)
- (9) + Hayo arep ngelencer to Pak-e Jok lali mulih nggawa oleh-oleh tongseng gelem bakmi oke. Martabak ora emoh..
(Oh you will go out for amusement. Do not forget to bring me lamb with cabbage, noodles are also ok. Folded crepe I would not refuse.)
- Aku lunga arep golek tekek. Pirang iji njaluk oleh-oleh.
(I am going to look for gecko...How many do you ask for?)
(Djaka Lodang 39, 27-2-2022)

Discourse (7) plays between real and unreal matters. A child was dreaming of finding a bank note amounting to Rp. 10.000, but his mother woke him up, so he asked her to refund even though just half for he thought that the event was real. Reality is indicated using the words dream and wake. Discourse (8) which constitutes a monologue of a husband when he is talking to his wife. This discourse is opposing between richness and poverty. The bride's parent usually asked for their future parent in law's an expensive bride price, but what he proud of is a year payment of creating “Guyon” column which indicates that their future parent-in-law is not really a rich people, and the value of the column payment is very low compared to bride price used to give. Different from (7) and (8). discourse (9) opposes something serious, that is the husband's livelihood, i.e hunting and gathering gecko and something amusing presupposed by his wife when she saw his husband is about going somewhere. Accordingly, she asked her husband to bring them food gifts, such as *tongseng* 'lamb with cabbage', *bakmi* 'noodle', or *martabak* 'folded crepe'. Having heard his wife request, he spontaneously responses that he will do his job to look for gecko and bring her some as the gift.

FINDINGS AND DISCUSSION

After having examined all Javanese cartoon discourses used as data, it is found that there are many types of contradiction exploited by the cartoonists to create the jocular discourses. Among those contradictions from the most common to the least one is between a real and unreal, richness, and poverty.

Real and Unreal Matter

The opposition between something real and unreal seems the most common contradiction exploited by the cartoonists in creating jocular texts in their works. As exemplified in (1), (2), and (3) which are opposing something existing in real world and folk story or literal and nonliteral expressions, in the following (10) and (11) consecutively exploit between virtual and non-virtual address, and consciousness and unconsciousness role played by traditional fake horse dancer.

(10) + Ajeng taken omahe Mbah Bejo, Pak Dhe.

(I am asking Mbah Bejo's house, Uncle?)

- Lha, alamate ngendi?

(And, where is the address?)

+ Mbah Bejo@ yahoo.co.id

(Djaka Lodang, No. 41, 13-3-2021)

(11) + Pari...Beling...Lha lonthong opor-e endhi Dhe

(Paddy..., porcelain... But where is the rice bracket and the chicken curry, Aunt?)

(Djaka Lodang, No. 48, 7-5-2022)

Something real and something unreal, regarding law, can be related with positive law and non-positive one. The first is based on real regulations, while the latter is done with social or religious belief. In the following (12) the law meant by (+) is certainly positive laws, but one meant by (-) his interlocutors is non-positive laws which no one would be proud of to be the expert on.

(12) + Den Bei, kabar ipun ingkang pirso hukum boten saged dipun langgar, menika namung panjenengan menapa leres?

(Dear Sir, Said that one who knows laws that cannot be violated is just you. Is that right?)

- Yes. Hukum alam ..karo hukum karma dhonk?

(Nature law and bad deed law)

+ Oh 'oh'

(Djaka Lodang, No. 46, 11-4-2022)

There are two ways of preparing food possibly done by vendors or door to door sellers in Javanese community, and accordingly two types of cuisine, i.e., *merebus* 'to boiled' and *menggoreng* 'to fry'. As far as nasi 'rice' is concerned, these two ways cannot be confused one with another. This contradictory is exploited in (13) below because nasi can only be fried or not fried. Boiled rice never exists in the reality:

(13) **Daftar Menu 'Menu List'**

+ Lho kok ra sida jajan? Sing dipadosi Napa ta Pak?

(Why, did you cancel the order? What do you want to have?)

- Nasi goreng rebus.

(Boiling fried rice)

(Djaka Lodang, No. 19, 08-10-2022)

Richness and Poverty

Richness opposed with poverty is the other contradiction often exploited by the cartoonist in creating their jocular discourses. Capital cities are usually associated with glamorous and luxurious life and richness. Meanwhile, life in rural areas is associated with poverty. Accordingly, many people want to live in the capital cities even though they must be leading apprehensive life conditions, doing whatever jobs for living, such as describe by the following cartoon (14) which constitutes a dialog between a woman and her husband working as a scavenger in Jakarta. In cartoon (14), the richness and poverty contradiction are created by play of word borrowing word *kontraktor* which can mean two totally different meanings, i.e., 'some one-off having job related with constructing or developing house or building' and 'someone who always rent a house because of unable to buy'. The first sense is associated with richness, while the second one with poverty.

- (14) + Janjine dijak urip kepenak ning ibu kota. Nyatane kesel dijak dadi pemulung barang bekas. Enak urip nggok desa, tenang ra kemrungsung cedak sedulur.
(You promise we will live comfortably in capital city. But, in fact we are very tired of living as scavengers. Better living in the village, close to relatives'
- Kita bersakit-sakit dahulu, bersenang-senang kemudian.
(We suffer first, then live happily.)
+ Gombal
(Bull shit)
(Djaka Lodang, No. 09, 27-7-2019)
- (15) + Whuah, anak mantuku hebat. Dadi wong joz. Pakaryane apa?
(Oh, my son in law is really amazing. What is your job?)
- Oh, namung kontraktor, [Apusi wae].
(Oh just a "contractor".) [I deceive you]'
= Kontraktor saben tahun pindah kontrak
(A contractor means every year move to a new rent house.)
(Djaka Lodang, No. 17, 22-9-2018)

Different from (14) and (15) the joke is created through implication of what should be commonly done by the rich and the poor. Gossiping is suitably done by rich people who have enough wealth and do not have to work hard to fulfill their daily need. And the poor people who still find it difficult to meet the needs of their daily life are not appropriate to do so. The creator of (16) jokingly criticizes the cassava cake peddler who wastes her time gossiping, while forgetting her job going around to peddle her merchandise.

- (16) + Ngrumpa-ngrumpa, ngrumpi-ngrumpi. Nengkana ngrumpi, neng kene ngrumpi. Thuk-
gethuk. Nganti lali yen kudu ider tawa gethuk. Gethuk....
*(Gossiping-gossiping. There gossiping. Here also gossiping. Forgetting that I must go
around to offer my cassava cake.... By my cassava cake.)*
(Djaka Lodang, No. 25, 19-11-2022).

In many cases, poverty is implicated by the cartoonist. For example, in cartoon (17) below the richness and poverty are implicated by the kinds of animal want to buy by the cartoon character. Buying crickets in animal markets is associated with poverty, but buying animals like cows, buffalo, goat, etc, is done with wealth and richness.

- (17) + Mumpung paing, menyang pasar kewan.
(It is "paing" now, go to live stock market.)
- Arep tuku sapi. Mundhut kebo. Apa mborong wedhus mbah?
(Are you going to buy a cow, a buffalo, or buy up goats, Grandpa?)
+ Tuku jangkrik.
(To buy crickets)
(Djaka Lodang, No. 03, 09-06-2021)

Sometime the cartoonist creates this type of contradiction through modifying the general meaning of the word by adding certain attributes, so its meaning becoming more specific, even contrasted with the head being modified. In (18) the word *warisan* 'inheritance' tends to bring positive nuance if it stands alone. However, after having been modified with *utang* 'debt', the meaning *warisan hutang* 'debt inheritance' is totally changed to become something related with hopelessness and poverty. In (19) the benefit of getting a relative is contradicted with his economic condition.

- (18) + Kue Sempe dicampur lapis, dadi kere ra wis-wis.
(*Sempe cakes mixed with layer cakes, becoming beggar never ended.*)
- Entuk warisan akeh kok dadi edan ngono?
(*Getting inheritance a lot becoming mad like that?*)
= Heeh, warisan utang sakbajeg, dadi ya kenthir, gitu lho, Mas.
(*Oh, getting loan inheritance a lot, and that caused him mad, that was the story, My Darling.*)
(Djaka Lodang, No. 05, 26-6-2019)
- (19) + Kawelasane, Den, idhepe “tuna satak bathi sanak”.
(*Pity of me Sir, It is like you lost two hundred, but got relative (brother).*)
- Maksudé?
(*What do you mean?*)
+ Ndika maringi kula...terus dadi seduluran. Mpun jelas?
(*You give me... and then you become my brother. Is it clear now, Sir?*)
- Seduluran karo kere hore? Nehik.
(*Oh, have a beggar brother? No.*)
(Djaka Lodang, No. 52, 23 Mei 2023).

Obscene and Non-obscene Matter

In creating jocular texts, cartoonists often play on likely obscene matters which are really not so, such as discourse (20) below that concerns about inserting shirt button but it is easily associated with inserting penis in sexual intercourse activity.

- (20) + Aneh tapi nyata. Dilebokke kok malah metu. KIRAMU APA IKU?
(*Believe it or not. Inserted, but it is coming out. Guess what?*)
- Eeah ngeres. Luwih jos maca rubrik guyon timbang nyaru.
(*Eah, it's dirty. It is much better reading "joke column" than discussing something dirty*)
+ Kui kancing. Dilebokke malah metu.
(*That is button ...coming out when it is inserted.*)
(Djaka Lodang, No. 19, 6 October 2018)

Different from (20) the obscene and non-obscene matter in (21) is raised by the broad meaning use of word *pasien* 'patient'. *Patient* without modifier can or tend to refer to human, and the use of other word as its context will arise obscene associations, and the sudden presence of word *hewan* for its modifier will abruptly vanish them, and the comic effect is expectedly able to evoke.

- (21) + Jeng, pasiene Pak Gandhi kabare pada wuda nglegana. Apa ora cemburu?
(*Sister, said that Mr. Gandhnaked.ients are barely naked. Don't you feel jealous?*)
- Wis jarke bae, pancen njarag pamer awak. Rasah dipikir berat.
(*Slow 'Alright, it was just intentionally done. Do not think about it seriously. Take it easy.*)
+ Pak Gandi dokter hewan...mosok pasiene dikongkon klamben karo kathokan.
(*Mr gandhi is a veterinerian, how can his patients be asked to wear shirt and pants.*)
(Djaka Lodang, No. 35, 26 Januari 2019)

Comfort and Discomfort

Like discourse (4) has been exemplified above, the presence of several grand children of the cartoon character in (22) which is hopefully bringing him happiness in fact cause him fall in desperate situation. All of his grandchildren asked him for presents (shoes, firecrackers, shirts, etc.) for the new year celebration. As result, the coming new year gave him sadness instead of happiness.

- (22) + Mbah pundutke kembang api!
(*Grand Pa, buy firecracker for me!*)
- Mbah, tumbaske klambi ro spatu!
(*Grandpa, buy a shirt and shoes for me!*)
= WaahTahon baru malah tekor kih. Rasido seneng-seneng kih...
(*Oh, new year make me deficit. I cannot enjoy the happiness.*)
Toko 'shop'
(Djaka Lodang, No. 33. 14-1-2023)

The other example is cartoon discourse (22) below in which a grandpa is flowed together by his grand children when he wanted to take his pension salary.

- (23) + Wara-wara si Mbah arep mundhut pensiun
(*Announcement, Grand Pa will take pension salary.*)
- Aku tukoke bakpao, mbah, aku bakmi goreng, aku gadho-gadho, aku nyuwun angpao.
Aku tumbaske sepatu kets. Aku tumbaske sepatu Rodha, Mbah.
(*Buy meat bun for me, I am fried noodle, grand pa, I am mixed vegetable, I am gift of money, buy canvas shoes for me, I am skates, Grandpa.*)
(Djaka Lodang, No. 22, 29-10-2022)

Ease and Difficulty

Something that someone is asking for is cheap and trivial, but very difficult to realize. Black and white color television might be cheap, and affordable. However, if its screen size is 50 inch, the speaker's grand pa request is difficult to realize because no black and white of that size was ever made by the producer. Likewise, the husband's (-) suggestion to allow his wife's brother-in-law to marry a woman names Marni is tricausesbut difficult to realize by her or her sister-in-law because no wife will permit her husband to marry another woman even though the marriage cause the husband recovery.

- (24) + Mbahmu kae mung njaluk tivi ora mbok turut?
(*Your grandpa just asking for tivi, but you do not realize it yet?*)
- Sing dijuluk tivi hitam putih 50 inci. Piye jal?
(*He asks for black fifty inch black and white tivi. How can I realize?*)
(Djaka Lodang, No. 24, 13-12-2021)
- (25) + Pak entuk kabar Mas Manan mlebu lcu...Gawat... Duwe saran Pak?
(*Darling, I got a news, Brother Manan in ICU, he is in critical condition. Do you have any suggestions?*)
- Heh, Mbakyumu kasi ijin ...masmu ngrabi Marni...mesti mari.
(*Oh.. Your older sister should allow him to marry Marni. He will surely recover soon.*)
+ Oh 'oh'
(Djaka Lodang, No. 24, 9-11-2019)

Common and Uncommon Matter

Male and female live in quite different world. Accordingly, there are activities which are only common done by woman and not common done by the opposite sex. Gossiping is commonly done by women, while playing soccer by men. In discourse (26), contradictory facts happen. Tasting soybean before buying will commonly be allowed only one, and not more, such as shown by cartoon (27):

- (26) + Wolak-waliking zaman. Simbokku seneng main bal-balan. Bapakku hobine ngrumpi.
(*Reversal of time. My cousin likes to play football. My father's hobby is collecting.*)
(Djaka Lodang, No. 26, 26-11-2022)

- (27) + Pe...tempe.tempe Mbok Karmin enak-legit-gurih-empuk-ngangeni...
(*Soybean cake... Mbok Karmin's soybean cake delicious-sticky-crunchy-soft-and yearning.*)
- Aku pengen nyicipi.
(*I want to taste, Aunty?*)
 - + Ngicipi, kok telung iji. Gek ben esuk kui jenenge ngajak kukut.
(*Oh you taste 3 slices and it is every morning. This means you make me broke.*)
(Djaka Lodang, No. 52, 28 Mei 2022)

Frightening and Not-frightening Matter

Fighting for maintaining prestige and dignity has still often been found or practised in many societies. In Maduranese society, this fighting is famously called "carok". The fight is carried out using traditional weapon called *clurit* 'Maduranese sickle'. In normal occasions *clurit* can be used as a household instrument to cut grass, bamboo, etc. This different use of *clurit* as weapon and daily instrument is contradicted in cartoon discourse (28) below.

- (28) + Sakdurunge kedhisikan kudune aku mendahului. Yok opo rek.
(*Before being surpassed, I must do it first. How come.*)
- Lho, cacake meh carok. Nggawa *clurit* bahasa. Long Tolong.
(*Oh, he must be fighting with someone. Bringing sickles is really dangerous. Help!*)
 - + Wah, meh babad pring petung nggo merbaiki dapur dikira meh carok. Dhoremak, Cak?
(*Oh... I just want to cut bamboo to mend the kitchen. How can you think that I want to fight. Oh, Dear.*)
(Djaka Lodang, no. 03, 16-06-2018)

Honesty and Immorality

In many cases it is found that the humor of cartoons is played by contradicting something that looks honest but actually immoral. The cartoon character (+) in (29) seems like an honest person, eager to borrow a flat tired cycle. However, beyond his honesty, he is hiding an immoral and cunning character because he wants to pawn that vehicle.

- (29) + Ngampil sepedhane nggih, Dhe.
(*I'll borrow your bicycle, Aunty.*)
- Ya, kono, tapi Bane kempes, Je.
(*Ok, but the tire is flat.*)
 - + Mboten napa-napa, Dhe. Wong mung ajeng kula gadhekke.
(*Oh, it is no problem, I just want to pawn it.*)
(Djaka Lodang, No. 45, 2021)

Determining and Not Determining Matter

Everything well done is often not determined. So, no matter how good it is, it is not important in the match. In foot ball or soccer match, the most important thing to do is kick the ball on target to the opponent goal. The victory can not be gained if the team is always missed in creating a goal, such as shown by cartoon discourse (30) below:

- (30) + Tendhangan sikil kiwane maut. Serangan balike mantap. Nanging nek nendhang bal tumuju gawang lawan...Ora tau ora mlenceng.
(*His left kick is tremendous. The counterattack is also unwavering...But, when kicking ball to the opponent goal is always missed.*)
(Djaka Lodang, No. 27, 03-12-2022)

Beauty and Ugliness

The Javanese word *ayu* 'beautiful' in its metaphorical use can be applied to attribute dawet 'a cold drink made of arrowroot flour' based on appearance of the traditional drink. As a name, it is not always analogical with the dawet seller. This fact is exploited in cartoon (29) in which the drink is sold by an old woman seller.

(31) **Dawet Ayu (Beautiful cold drink made of arrowroot flour)**

+ Jebul wis simbah-simbah.

(In fact, the seller is an old woman as old as granny.)

(Djaka Lodang, No. 43, 26-3-2022)

Legality and Illegality

Selling food and drink while the demonstration happens is considered common and legal, but selling something, such as rotten eggs, Molotov bombs, etc. to help the demonstrators do their action is not allowed and proper to arrest. Cartoon (32) below based its joke on legal and illegal contradiction.

(32) **Lokasi Demo Besar-besaran 'Big Demo Location'**

+ Kesempatan dodol barang-barang keperluan demo. Watu...ndog bosok...bom molotov...sinten tumbas.

(A chance to sell demonstration merchandise. Stone, rotten egg, and molotov bomb.)

(Djaka Lodang, No. 38, 20-2-2021)

CONSLUSIONS

All kinds of humorous discourses, including ones exploiting puns or playing on words, base their jokes on ideas or scripts which are contradictory one in very specific ways with another. However, the scripts being opposed are unlimited and not always easy to find. Regarding Javanese cartoon discourses, the contradictions can be between real and unreal matter, richness, and poverty, obscene a no-obscene matter, comfort and discomfort, ease and difficulty, common and uncommon matter, frightening scaring and not frightening matter, honesty, and immorality, determining and not determining matter, beauty and ugliness, legality, and illegality, etc. There are certainly a lot more contradictions that can possibly be opposed by the cartoonist in creating laughter. In many cases, one cartoon might show more than one script oppositions in evoking their comic effects.

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